785

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MADRAS

श्रीः

पुष्पाञ्जलिस्तुतिः

श्रीवेङ्कटेशपद्मावतीस्तुतिः

Pandit. V. Vijayaraghavacharya

श्रियः कान्तं देवं वृषगिरिविहारैकरसिकं
नमस्कर्मीकुर्मो निगममकुटीवर्ण्यविभवम् ।
अविश्रान्तश्रद्धाकलितवरिवस्यैकसुलभं
महानन्दप्राप्त्यै मुनिजनमनःपङ्कजरविम् ॥

वृषाचले राजति यः सदासवनागशोभे नवनागशोभे ।
स पातु मामादरतस्तु क्लृप्तगजेशरक्षोऽप्यगजेशरक्षः ॥

समाश्लिष्टा काचिद्वृषगिरिघनेन स्थिररुचिः
प्रसन्नात्मा भूयः सरसमृदुसञ्चारसुभगा ।
मुहुः सेव्या हंसैरमरतरुणीमान्यकबरी-
धृता विद्युल्लेखा मम दुरिततापं शमयतु ॥

परिष्कुर्वन्ती सा वृषशिखरिकुञ्जस्थलमियं
मुरारातेर्वक्षःस्थलमपि मुनीनां च हृदयम् ।
रमादेवी काले कलयतु शुभं देवमहितं
श्रुतिश्रेणीचूडालसितनिजमाहात्म्यलहरी ॥

कवीन्द्राणां वाचामपि परिमलोद्गारजननी
दिशन्ती भक्तानां नयनयुगलीभाग्यकणिकाम् ।
अलभ्यं यल्लोके तदपि घटयन्ती निजपद-
प्रणामासक्तानां जयति मुरहन्तुः प्रणयिनी ॥

जगद्रक्षादीक्षा सुरनुतकटाक्षा मुररिपो-
रुरोधन्या मान्या निरुपमवदान्या च कमला ।
स्फुरल्लीला लोलालककलितखेलालिनिकरा
दधात्येषा शेषाचलविभुविशेषाभरणताम् ॥

अन्तर्बहिश्च तमसां निकरं निहन्त्री
रक्षाविधिं च मरुतां परिकल्पयन्ती ।
श्रीवेङ्कटेशगृहमङ्गलदीपिकेयं
देवी विभाति परिशीतलसौम्यमूर्तिः ॥

प्रणामोद्यन्नाकाधिपमकुटनानामणिगल-
न्मयूखप्राग्भारादरकलितनीराजनविधिः ।
जगज्जन्मस्थेमप्रलयविधिसाहाय्यरचनां
वितन्वन्ती नेतुर्जयति वृषभूभृत्तटभुवि ॥

साम्राज्यमङ्गलनिधिर्वृषशैलनेतु-
र्देवी विभाति कलशाम्बुधिकन्यकेयम् ।
मन्दस्मितस्तबकितात्ममुखारविन्दा
कारुण्यवीचिकलिकाहतविश्वतापा ॥

तस्य हि सारामा भूमण्डलमथ हेमसारसारामाभूः ।
संपश्यति परमायं देवी कमला कटाक्षतः परमायम् ॥

सुपर्वपुरभामिनीप्रणतिकाललोलालको-
ल्लसन्मधुकरावलीजनितचामरप्रक्रिया ।
विभाति कलशाम्बुधेरनुपमा तपोधोरणी
समाश्रितफणाधराधिपगिरीशवक्षःस्थला ॥

मदीयनुतिचुम्बिनी भवतु कापि कादम्बिनी
हरेर्वटकुटुम्बिनी वृषगिरेस्तटालम्बिनी ।
निरस्तभववासना सुजनकल्पितोपासना
सुरार्चितशासना लसितफुल्लपद्मासना ॥

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MADRAS

SRI VENKATESVARA BHAKTI SUTRAS

M. GNANASAMBANDAM, B.A.,

1. As soon as there is honey in flowers, the bees come of themselves and suck the honey from them. Similarly when men's hearts are filled with love, Sri Venkatesvara dwells in them. A great prophet said, "If man walks to God, God runs to man."

2. Can the cow remain without its calf or can the calf remain without the cow? Even so Sri Venkatesvara, the lover of devotees, cannot remain apart from them and the devotees cannot remain for a moment without worshipping Him by love and service.

3. Why did the Devas and the Asuras churn the milky occan with mighty effort to obtain ambrosia (nectar) when this necter is outflowing from the lotus-feet of Sri Venkatesvara? With the honey-bee of our mind if we suck His Lotus feet the nector will soon pervade our entire frame awakening in us never-failing Blissful God-consciousness which is the ever-living light and life in us.

4. A ship caught in a violent storm cannot easily get to the shore if it be unaided by the mariner's compass. The mind which is subject to diverse passions and temptations cannot attain God-consciousness unless wholly subdued and purified with firm will and continued practice. If the aim of the devotee be to get at Sri Venkatesvara's lotus feet and to this end if he directs his entire mind, the Lord ever waits with four arms to save such an one.

5. The fish was peaceful so long as it was in water but became restless when it jumped out of it; even so the man lost his balance when he estranged himself from God and ran after sense-pleasures.

6. Just as a log of wood though dropped in the midst of the ocean floats and by the action of the wind eventually reaches the shore, even so men to whatsoever depth of iniquity they might have fallen will get Sri Venkatesvara's pardon and support by continual meditation on His Holy lotus feet and concentration on his unbounded love.

7. The beasts are unable to know and search for the sweet honey existing in flowers. Only the bees can do it. Similarly only the true devotees of Sri Venkatesvara know and appreciate the bliss and peace abiding in God's Holy Feet and not others who are strangers to divine love.

8. Is there salvation for the innumerable souls passing through the rounds of birth and death and feeling pleasure and pain as a consequence of their own acts of virtue and vice? No. The only remedy lies in taking complete refuge in His Holy Feet. Just as a man carrying a bag of salt gets relieved of his heavy burden as soon as he plunges in water because the salt gets dissolved in water; similarly when a sinner takes absolute refuge in God by meditation and earnest prayer, all his accumulated sins are washed clean and he attains bliss.

9. Just as the myriad stars which were shining all through the night fade out of sight as soon as the Sun appears on the horizon even so the oppressing desires born of flesh which worry a man pale into insignificance and disappear with the rise of God-consciousness in the heart of man. Realisation is possible after ceaseless meditation of Sri Venkatesvara and continued contemplation of his love.

10. The human body is afflicted with dire diseases causing intense physical pain and the mind is harassed with many self-imposed wants and griefs which are often very bitter. But there is a good medicine to cure the physical and mental woes; Ceaseless meditation of Sri Venkatesvara's Holy feet as the fountain source of all Life and Love will ere long transform the nature of the devotee and deliver him from the grief of pain and sorrow. He will be blessed with God's vision and eternal happiness.

11. Just as the elephant even though it is a large and mighty animal feels when it is tied to the post and stays without giving trouble, even so the formidable mind however vascillating it may be becomes calm and least troublesome when it surrenders itself completely at the Feet of Sri Venkatesvara in humility and faith and feels itself tied to His Feet by the silken cords of love and bhakti. With absolute self-surrender comes self-realisation and not until then. This is the path pursued by sages.

12. By immoderate cares and worries pertaining to worldly things, man gradually loses patience, and purity, wanders far away from the light of truth and makes himself unnecessarily miserable. Unrestrained passion is at the root of all unhappiness and it is the greatest impediment to God-realisation. When man bestows his whole thought to satisfy the immediate needs of his flesh and finds no time for contemplating on who he is, wherefrom he is and whereto bound, how can such a man sunk head and shoulders in dense materialism succeed in getting a glimpse of Sri Venkatesvara's grace?

13. Man thinks that without money he cannot get on and so makes it his point to hoard money by fair means or foul. Believing that bread alone gives life, he eats nutritious things and grows fat and big. He brings up his children in comfort and luxury and sumptuously feeds his friends and relations. He is praised by all and he even admires his own greatness. Living thus in plenty and surrounded by servants and kinsmen he forgets His Creator who is the source of his life and his great benefactor who woke him into consciousness, and neglects to meditate on Sri Venkatesvara and a last death knocks at his door. Who can help him then ? The onlyt one who can save him he has all along forgotten. Let not such a sad mistake be committed by any man. Let every one reflect on God's glory and mercy even while performing worldly duties.

14. The mind and the senses have readily got entangled in outer objects from which it is found difficult to escape; but when that mind and senses are forcibly drawn from outer contents and directed inward into deep meditation with a view to find out the ultimate cource from which the mind and senses derive their powers it is then that the mind becomes a source of help to realise God. Realisation is nothing if it is not seeing God and coming face to face with Him.

15. When the mind is able to remain by itself without being acted upon by worries and when the mind is concentrated on the feet of the Lord, the owner of such a mind will be able to see the light which pervades over everything in the universe; in a word, he becomes submerged in God. He tastes divine bliss.

16. If there were as many suns and moons shining as there are drops of water in all the seven oceans the total light given out by such suns and moons will not be equal to the splendid light emanating from Sri Venkateswara. This Infinite light fills the entire universe and yet only a tiny spark thereof is the cause and source of man's consciousness. He that knows this spark which abides in him is the man who can aspire to a knowledge of the magnitude of Sri Venkateswara's glorious Infinity, light and love. The philosopher therefore says "Man, know thyself."

17. Whoever is able to control the mind and senses and utilise their power in trying to seek the Almighty Lord Sri Venkateswara, to such an ardent soul, God reveals Himself in the aspirant's heart itself and remains his conscious friend and guide. It is thereafter not difficult for the *bhakta* to feel and know that the universe is simply the garment of God Venkateswara and the silent power

which keeps it in perennial freshness and beauty is His Infinite undying love.

A patient perusal of the foreging sutras must necessarily provoke pious thoughts in the reader and encourage the spirit of enquiry "Who am I?" "To whom do I owe my very consciousness?" In this ancient land of spirituality, and hospitality the wise sages discovered long ago that the law of love and harmony is more powerful than the law of rudeness, hatred and discord and it is why they concluded every sacred song with the word "Śāntih" which means everlasting bliss and peace. Our hope therefore to get spiritual salvation lies in the perfect unadulterated practice of love and non-violence. "Hatred ceaseth not by hatred, hatred ceaseth only by love" Why? Because love is invincible all-pervasive and everlasting. The love must be pure and free and not artificial and affected, it must not be tainted by mercantile calculations. "If I give you this, what will you give me in return?" is not the sort of love that is contemplated above. Love for love's sake must be the motto of every spiritual aspirant. Give and give freely must be the rule. We are born in love, we live in love, and we must never foresake love. It is love that keeps the heavenly bodies shining for ever, it is love that makes trees bear flower and fruits, it is love that makes the birds sing rapturously, it is love that makes the cow yield milk, it is love that causes sunshine and rain, it is the self-same love that brings tears to the devotees' eyes when he thinks of God's love, and without this love the worlds will not last for even a moment. This love which cannot be adequately expressed in words nor mentally comprehended in all its sublimity is only another name for Sri Venkateswara; and when even a drop of this mighty ocean of love is let into the heart of man by God's grace the man becomes God-mad and attains to immortality because love is immortal. He who yearns for God surely finds Him. Like unto a miser who longs for gold let us long for the Lord.

OM. ŚANTIH. ŚANTIH. ŚANTIH.

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THE LORD OF THE TIRUMALAI HILLS

AND

THE DANCING SIVA AT CHIT SABHA

IMPRESSIONS OF A MYSTIC

N. SUBRAHMANYA IYER, B.A.

In all modesty, the writer of this article prefaces the same with a short autobiography. It is his special fortune to have served in his official capacity in some of the most important places of pilgrimage in South India, like Rameswaram, Tirupati, Kalahasti, and he is now at Chidambaram. Born and bred up in the famous town of "Kanchipuram" one of the five sanctified abodes of the "Elements", *viz.*, the Earth, his body and soul, he fondly thinks perhaps, are undergoing a transformation and the latter is perhaps becoming fit to be the recipient of Jnāna or Divine wisdom. Having lost his mother while yet a four days' baby, he toiled on in this weary world, really fed by the milk of human kindness and of God's love till his official career brought him safe to the haven of Rameswaram. He bathed himself to his heart's content in the holy water of the "Sethu" and worshipped Sri Ramanatha. He next sojourned at Tirupati where the worship of Lord Venkatesvara revealed in him a spirit of devotion at once majestic and mighty. After a long span of 10 years spent in disputations and misgivings on the mystery of God, man and the Universe, he finds himself thrown into this field of Jnāna itself and is verily experiencing it.

2. The above is not merely the autobiography of a mystic, nor the phantom of his imagination. But it is really an experience, a variety of which Professor James, expatiates on in his "Varieties of religious experience", one of his famous works on the Philosophy of Religion.

3. "Religion : what treasures untold, reside in that heavenly word
More precious than silver and gold ; or all that this earth can afford"

The above lines of Alexander Selkirk's soliloquy which the writer learnt in his early school days vividly come up to his memory even

at this distance of time, as he pauses to contemplate on the immensity of God's mercy on distressed mankind by first evoking in the latter a reciprocal love, a fear, an attitude of humility and a contrite heart which all go to make up the religious spirit in man. For religion is no dogma but a life of spirit to be lived and enjoyed by each individual in such fulness and beatitude as is his lot in the present state of his soul's sojourn here on earth, the result of his accumulated karma in previous births.

4. The best medium to foster such a spirit is the idol of Hindu Theology consecrated in such famous places of pilgrimage like Conjeewaram, Rameswaram, Tirupati, Kalahasti, Chidambaram and others too numerous to mention. No doubt the religious spirit is innate in each man but a resort to such places of pilgrimage accelerates its unfolding and if he has only a sympathetic imagination, he sees in the idols installed in the Sanctum Sanctorum, the divine spirit responsive to his devotion in a peculiarly ecstatic way.

5. While at Tirupati, the writer of this article had splendid opportunities of visiting the sacred shrine of the Lord Srinivasa on the Tirumalai Hills and worshipped Him in all phases, festivals and moods. From the Viswarupa Darsana where you see the Lord in the early hours of the morning in all His pomp and glory enhanced by the worship of Brahma overnight, to the last Ekanta Mancha Seva following the bed chamber scene where Bhoga-Srinivasamurthi retires to rest on a soft silken bed, put up on a velvetty cushion in the golden cradle, it is all one great panoroma of splendour and delight and heavenly bliss to the devout pilgrim who stays there intently to worship Him in all those various forms. As he stands before the Lord, he feels his spirit buoyed up to a posture of purity and joys which knows no bound. In fact he is lifted up to such an eminence by the Divine hand of the Lord, bathed, as he is, in the boundless ocean of His grace.

6. The broad forehead with the white *Nāmam* on, the benignant face, whose gesture is one of stern reproof of the wayward and benedictory smile at sight of the righteous and pure in heart, the hallowed chin wherefrom flows the balm that cures all men's ills "Sripādareṇu"—the serpent garland and the matted and flowing locks of hair significant of Siva, the garland of "Sālagrāma" peculiar to Vishnu, the Hand that protects, the tiny and beautiful figure of the goddess Lakshmi embedded on His breast, the Tomāla and the costly and variegated ornaments of gold and emerald all over His

person, the crown of gold on His head to be set with diamonds at no distant date, the golden feet set secure on earth underneath which is supposed to flow the river Swarṇamukhī—all these and more that are revealed to the inner spirit of the devotee but which baffle verbal expression, comprise the august figure of the Lord Venkateswara standing erect on the summit of the Tirumalai Hills, more reverently designated as Kaliyuga Vaikunṭham.

7. In the three years of stay there by the writer, were sown the seeds of devotion—*bhakti* rightly called and it grew into a beautiful tree amazingly strong. Simply perhaps to purge his soul from the dross of sin,—the uneven barks, the unwanted stems and bushy leaves from the tree—a storm has tossed over it in the form of a domestic trouble and thank God, he has emerged from it triumphant on to the vast vista of wisdom or jnāna.

8. And so perhaps, he is at Chidambaram now, the ethereal abode of jnāna. Only to the narrow-minded, Siva and Vishnu appear as separate deities, worshipped in water-tight compartments of elaborate rituals tending more to bigotry than toleration. But to the true devotee, they are all one, but two aspects of the same God. The world is too much with us. We are still of the earth, earthly, ever engaged in petty quarrels over the superiority of this God or that, importing into the Lord of the Universe all our base ideas of the material world. The stars on the firmament, the ripples of the waves of the ocean as they glitter like diamonds in kaledoscopic variety when the rays of the Eastern Sun are bathed in them, these and many another scenery in the grand temple of Nature can alone impress on us that broad view of religion which will give the quietus to our pet theories and warring dogmas and land us safe in the heaven of Bliss drinking deep at the fountain of knowledge more properly called *Brahma-Vidya*. Such an idea is generated in the devotee whose religion rises to such a pitch of imagination in this place, Chidambaram.

The puranic aspect of the Lord or the historicity and archaeology of the place, I leave for better minds trained in the art and such experts will surely come up at no distant date with articles for publication in this esteemed journal dedicated to the service of God Venkateswara.

9. But as a humble devotee standing in the presence of the Dancing Lord Naṭarāja, one cannot resist the temptation to give

expression, in however inadequate a form, to his feelings of entranced joy at sight of the Lord as He is seated in the Hall of Jnāna—*Chit Sabhā* bedecked in jewels of gold and flowers in the company of his Consort Sivakāmasundarī. The story of the Dance is briefly told as follows. The great Rishis Patañjali and Vyāghrapāda were making penance in the forest of "Tillai" at the Shrine of Srimūlanādhar to get the famous Tāṇḍava Darsana of the Lord Parama Siva. They invited all their fold of Rishis to assemble there. The day was a Thursday, a "Guruvāra" in the month of Tai under the star of Pushya. The sun rose in all his splendour in the eastern horizon as the first to get Darsana of the Ānanda Tāṇḍava. The Devas and Rishis were in eager and expectant mood to see the Lord dance his eternal dance of love and benediction to all. These in their turn were dancing with ecstasy even at the prospect of such a phenomenon. The moment the Rishis heard the sound of angelic drums beating to the tune of Divine music, announcing the arrival of God Naṭarāja, it was one grand uproar of devotion. The Rishis Patanjali and Vyāgrapāda were the first to have "the vision and the beauty Divine" and with their eyes of wisdom, they were able to discard the screen of *avidyā* from off their eyelids. That moment was the real eye-opener to them for they had Darśana of the Lord in all his splendid effulgence emitting the bright radiance of eternity. That is the sign of the dawn of wisdom and even now behind God Naṭarāja who is seen and worshipped with the mortal eye, you see the screen lifted up symbolical of the casting off of *avidyā* and catching a glimpse of the Lord in spirit for the attainment of Gnana or Moksha. In the midst of that vast splendour of light, the Lord with one foot secure on earth and the other lifted up in a dancing posture—the *kunchita-pāda*, adorned with bangles of emerald, covered in the hip with the tiger's skin, the forehead set with rubies and diamond marks of *Vibhūti*, the breast shining bright with the sacred thread of Brahma-Vidya, the bent broad left hand and the serpent-bangled right hand ever ready to protect the erring mortals; the drum that beats announcement of Moksha to the devotee; the burning fire in one hand; the beautiful neck adorned with the *Kālakūṭa* serpent; the ears shining with the sages' pendants and diamond ear-rings; the smile on His lip; the splendour of His face; the loving eye that steals a glance at Parvati;—all these and more things indescribable, constitute the picture of the Lord at Chit-Saba, popularly called Chidambaram. It is such a grand sight that the two sages first saw. Even so is every tiny mortal of to-day given the Darśana every day if he has only the will to believe and is given by his Acharya the vision

to see. His bliss knows no bounds. The sages then were in a trance and this is no mere puranic exaggeration. Even at this distance of time, if you witness the famous Darśana in Ani and Margali in that attitude of mind that I referred to above, you feel enraptured at the stght of the Dancing Lord, profusely garlanded with all aromatic flowers, well bedecked with the hoary jewels, pendants and emeralds which are of inestimable value and presented by that great and good man Pachayappa, not to mention of the numerous modern ornaments of gold and rubies and diamonds. It is no wonder then that the great seers who were in quest of Jnāna felt entranced at the sight of the Lord, the Giver thereof, even as some of us devotees mystically minded perhaps, are in that state in our own humble way at daily worship of the Lord. His beauteous form in that eternal Dance puts us in that mood that the English poet Wordsworth refers to in his "Tintern Abbey"—

> "That mood,
> In which the burthen of the mystery,
> In which the heavy and the weary weight
> Of all this unintelligible world,
> Is lightened :—that serene and blessed mood,
> In which the affections gently lead us on
> Until the breath of this corporeal frame
> And even the motion of our human blood
> Almost suspended, we are laid asleep
> In body, and become a living soul :
> While with an eye made quiet by the power
> Of harmony, and the deep power of joy,
> We see into the life of things."

10. Wisdom, then, may I humbly say, has dawned on the devotee. Life's journey here below is full of such opportunities if we only wisely use them and spiritually interpret them. You may be a Hindu, a Christian, a Muhammadan, a Brahmin, Vaishnavite or Smartha, your God is One combined in the one grand formula "the formless Akāsa of Jnāna." The true Hindu then sits entranced in the Hall of Jnāna under the canopy of Heaven. Oh! How I wish our soul's sojourn on earth is interpreted thus; or being in such surrounding, we are to serve the Lord in His various forms and places of pilgrimage. Our life's purpose is best served then by the attainment of wisdom which is no other than Moksha. Our Guru, the

spiritual preceptor, immediately appears on the scene in flesh and blood as we get fit to receive *upadesa* and it is through Him the Lord Siva or Vishnu pours into our ears the balmy juice of Divine wisdom.

Salutations then to the Preceptor and to that Great God of the Universe who sits enthroned in our hearts in the form of Srinivasa or Naṭarāja.

OM ŚANTIH. ŚANTIH.

THE BEAUTY OF INDIAN ARCHITECTURE

ART OF FIVE THOUSAND YEARS AGO

A. VAIKUNTRAM PANDIT,
BOMBAY

Mr. Rakhaldas Bandopadhyaya, an officer of the Indian Archaeological Department, along with his colleagues, recently made some important discoveries on the Indus at Mahenjodara in the District of Larkana, of the ruins of buildings and images, which illustrate the high standard of Indian architecture and technology as early as five thousand years ago.

Prior to this discovery, a few delapidated buildings and images of the Maurya period had been brought to light; but the researches that Mr. Bandopadhyaya made in Mahenjodara undoubtedly prove that there had flourished great civilisation in India about five thousand years ago. The modes in which these buildings and images were constructed so closely resemble the ones followed in Babylonian architecture that it can be surmised that there existed but little difference between the civilisations of Sind and Babylonia. It seems to be an ante-Aryan civilisation—the civilisation of the Dravidians.

Stage of Perfection.

Indian architecture and engineering had attained their highest state of perfection in this country when they found their way, by the fostering care of the propagandists of Buddhism and Brahmanic faith, into the foreign countries—into Java, Comboj, China, Japan, Koria etc. They had not only enhanced the beauty of Indian art but added to the grandeur of the art of the whole world.

Mr. Furguson, the well-known European scholar, has paid warm tribute to the craftsmen of India. That the Indian architects were past masters in house-building and engineering is an undisputed fact. The highest skill of their dexterity lies in their grand conception of the *Sat* (all-pervading), the *Chit* (all-exhilarating), and the *Anand* (all-blessing) nature of God, and manifesting the Real (*Satyam*), the Good (*Sivam*), and the Beautiful (*Sundaram*) by their carvings and mouldings.

Surcharged with the holy memory of ancient *tapovanas* (hermitages), vibrated with heavenly songs of the Sāmaveda, resounded with the ballads of the Buddhists and the Jains, saturated with the great anthems of the Dravidians, enlivened with the minstrels of the Charanas and above all, sanctified and illumined with the blissful *araties* to the accompaniment of conch-shell music and tinkling bells, the temples and shrines of Ajanta, Ellora, Jaisalmer, Udaipur, Mahabalipur, Madura, Khajuraho, Bhuvaneswara, Benares, Muttra, Brindavan, Dvaraka, and the Sun-temple of Konaro on the coromandal coast and the Dilwara temple of Mount Abu, still remind us of the ascendancy of the Hindu Empire made during the successive influences of the Brahmanic, Buddhist and Jaina periods.

The Mahomedan Period.

During the Mahomedan period, an unprecedented and exquisite mode of architecture was introduced in the country. The superlative workmanship on the palaces of the Mohamedan Emperors is unsurpassed. The domes of the mosques and tombs and the towers are majestic in their appearance. The Taj Mahal of Agra, the Jumma Mosque of Delhi, the Gol-gumbaj of Bijapur present a chapter of the architectural skill of the Indo-Moslem period or the mediaeval age.

But Indian architecture has sufferred a retrogression and to-day one sees but evidences of a departed glory. Lovers of arts and technology flock to India every year from distant America and Europe, to visit the ancient buildings and paintings of India which are the embodiment of her far-famed architectural skill.

Lord Curzon's Interest.

Lord Curzon was deeply interested in architecture and archæology. He did lasting good to the Indians by establishing, during his Viceroyalty, the Archæological Department of India with all resourcefulness. It is by the untiring efforts of this Department, that excavations have been carried on in various places in India, where exquisite and rare specimens of ancient architecture have been brought to light. Of these, Nalanda, Taxila, Harappa and Mahenjodara are of much importance, and the ancient historical art crafts found therein, are full of grandeur and beauty.

Architecture is an important branch of the finer and lovelier arts. When the poet or painter, by the stroke of his pen or brush,

unfolds his imaginative Beauty or Figure, in his literature or painting, and adorns her with the excellence of his introspection or creative sublimity, the whole sphere of the outer world becomes enriched with a fresh treasure of wisdom or a new flow of beauty, that at the same time, breathes but sentiments, incensing from the mundane to the spiritual.

India of yore gave sublime and adequate expressions to this spirit of everlasting beatitute by the sculptural designs in her architecture and the artistic feats in her paintings.

Cave Temples

The Supreme Being is omnipresent in His Creation. It is therefore necessary for man to build his dwellings and religious shrines in such a way that may be favourable for his spiritualism and fit resorts for the God-head.

The caves of Ajanta and Ellora are prototypes of the Indian architectural feats of old. The temple of the Hindu gods in the Kailas cave of Ellora was constructed long before the Jaina influence, by excavating into a hard semi-circular rock with the utmost skilfulness and greatest patience. South to this stand the cave Indrasava and the Jaina cave temple.

All of these three famous cave temples were constructed by cutting into and excavating through the adamantine rock of the Deccan hills. These are the creations of one thousand three hundred years ago from the third century prior to the advent of the Vikrama Era, down to the 20th, and the artists plunged themselves headlong into the sublimity of spiritual beauty and the perpetual regime of eternal peace, and by the dint of their superhuman creative genius, immortalised for ever the arts of Sculpture, Architecture and Painting.

About a hundred miles south of Ellora stands the Buddhist temple of the world-famous cave of Ajanta in the Nizam's Dominion, which was constructed by cutting into a rock of the shape of a horse's hoof, and which displays the wonderful skill of its sculptors and artists in their unique conception of natural beauty.

The cave-temple on the island of Elephanta in the vicinity of Bombay is also very famous, its chief point of renown being the figures of the Hindu Trinity—Brahma, Vishnu, and Maheswara—which were sculptured with the greatest skill.

The Temple of Madura

The Temple and Gopuras of Madura were also constructed with the utmost zeal and highest efforts. Around these far-famed Gopuras, the figures of thousands of Hindu gods and goddesses were carved with the finest workmanship.

It is only in this temple and at Chidambaram that the full swing of the delicate and ecstatic *līlās* and dances of God Sundareśa and of the Nataraja Siva can be witnessed.

The temples of Tribhuvaneswar and Sri Jagannath at Bhubaneswar and Puri respectively are masterpieces of the Aryan architectural achievements on the shore of the Bay of Bengal, which adorn the whole of India by their grandeur and beauty.

The ever yielding lands of Bengal, enriched by fruitful trees, possess the temples of Madan-Mohan, Manomohan, Radha-Govinda and Radhashyama at Bishnupur, which are excellent specimens of architectural skill.

Examples of the highest class of Indian Arts are to be witnessed even in Bhutan and Nepal situated at the foot of the snow-clad Himalayas or in Kashmir, the earthly paradise of India. The Golden Temple of Amritsar and some other shrines and sites add to the grandeur of art in the Punjab.

ON THE SCHOOL AND ITS LIBRARY.

A. VITHAL RAO,
S. M. D. H. H. School, Tirupati.

Take me to some lofty room,
Lighted from the western sky,
Where no glare dispels the gloom,
Till the golden eve is nigh;
Where the works of searching thought,
Chosen books, may still impart,
What the wise of old have taught,
What has tried the meek of heart;
Books in long dead tongues that stirred,
Loving hearts in other climes,
Telling to my eyes, unheard,
Glorious deeds of olden times;
Books that purify the thought,
Spirits of learned dead,
Teachers of the little taught,
Comforters when friends are fled.

Barnes, Poems of Rural Life.

"Books are not absolutely dead things, but do contain a progeny of life in them, to be as active as that soul whose progeny they are; nay, they do preserve as in a vial the purest efficacy and extraction of that living intellect that bred them." *Milton, Areopagitica.*

It is evident in many quarters that there is likely to be no dimunition of interest in the present day efforts made at bringing the school and its library into a natural relationship. Upon the main principles of the desirability of bringing the best literature within the reach of all there can be no reasonable disagreement; but on the question as to how this laudable end may be most advantageously attained, there is no small diversity of opinion. This diversity is greater in the matter of catering the needs of juveniles, than in any other connection.

It is proposed to refer here generally to what might be possibly done to promote the utility of our school libraries and to indicate directions in which they may be improved and extended.

School libraries, I am sure every one would agree, are absolute desiderata in the imparting of instruction. Assuming this, the provision of books could reasonably be regarded as a legitimate item of expenditure upon scholastic apparatus. That this view of the position has been taken in the schools of the New world and the West must go far to commend its utility and reasonableness to the Educational authorities of our country, whether provincial or private.

Nothing could be more erroneous than to think that there exists some rivalry between the two bodies, the school and the library. So far from there being any divorce the two are complementary in their functions. Libraries form an integral part of the educational system, and their relations with schools and the teachers must be close. The library carries on what the school begins. It offers material for the application of the knowledge gained at the school. "A library is like a butcher's shop; it contains plenty of meat, but it is all raw; no person living can find a meal in it till some good cook comes along and says, 'Sir, I see by your looks that you are hungry; I know your taste; be patient for a moment and you shall be satisfied that you have an excellent appetite!" says G. Ellis in his Lockhart's "Scott." The special training of the librarian fits him in an exclusive manner for the direction of systematic reading, while the teacher, on his side, performs a work whicn is not possible to the librarian.

Of course the ideal teacher and the ideal librarian are implied in the foregoing. And this point brings us to the personal element in all work with children. Its significance and its absolute necessity in ensuring satisfactory results cannot be overestimated or too frequently emphasised. The power to influence children is not an acquired faculty but a natural gift, with which comparatively few people are endowed. Nor does the reading habit come of its own accord. 'It has to be cultivated and it is better and earlier acquired in the earlier days of school life than in later years.' The relationship of parent to child gives the best opportunities of exercising this reading habit, so that the ideal place for the inculcation of a love of books is the home.

Failing the ideal parent the natural substitute is the ideal teacher—the child lover and the book lover of infinite tact and

patience—who can induce in his pupil a zest for reading, without the child gaining the impression that his guide has designs upon him. If the child learns to learn in connection with his childhood activities, he will continue to learn in connection with his activities as an adult. If, on the other hand, he is made dependent and narrow by the class-room process, it is more likely that he would remain dependent and narrow throughout. Says Shakespeare in 'Love's labours Lost,' "He hath never fed of the dainties that are bred in a book; he hath not eat paper, as it were; he hath not drunk ink; his intellect is not replenished; he is only an animal, only sensible in the duller parts."

So far as the teacher is concerned the school library is a blessing to him. Says Byron in his 'Moore's life,' "I do not know that I am happiest when alone; but this I am sure of, that I am never long even in the society of her I love without a yearning for the company of my lamp and my utterly confused and tumbled-over library," and Emerson in 'Books, Society, and Solitude,' "In a library we are surrounded by many hundreds of dear friends imprisoned by an enchanter in paper and leather boxes," and "A library is itself a cheap university" says Sidgwick in his 'Political Economy.' Such are the opinions that some of the great writers of old have expressed.

The library is rightly called the heart of the school. The heart pumps blood to the various organs of the body according to their needs—after a heavy meal the circulation is greater to the digestive organs, when you rack your brains over a knotty problem the circulation is greater to the brain, and so forth. Similarly the heart of the school caters to the needs of the children, who are its arteries, according to their individual merits. It circulates the rich blood of wisdom and enterprise into all the arteries irrespective of their merits. It is by virtue of these and several other characteristics, which for want of space we could not here enumerate, that the school library may properly be termed the heart of the school.

The efficiency of a school library depends upon three cardinal factors, namely 1. the management, 2. the library personnel, and 3. the readers.

The management should never hesitate to finance the library adequately for the necessary equipment, if it wants it to function efficiently. It is the business of the headmaster to educate the management where necessary. He should show to the management the absolute need for a good library and induce them to bestow their

best attention upon this heart of the school—the library. He should look to the proper housing of the heart, if it should be healthy, and so work out the curriculum as to provide for the independent study of the children in the library. To deny a child the personal adjustment which comes from the easy and wide use of books is to leave him unprepared for the life of to-morrow. The teachers may freely draw upon the resources of the library and link them with their daily class lessons with advantage. "Nothing is pleasanter than exploring in a library" says Landor in his 'Pericles and Aspasia'

We now come to the next element—the librarian. Some of the managements, most unfortunately, have a very low conception of librarians. They are under the impression that a librarian has merely to guard over a few books left under his charge. Typical examples of librarians as may be obtained in some of our high schools are—a cripple, a hunch-back, an old man in the nineties, an attender who does not know even the alphabet, the drill master, the drawing master, and such others as my be pronounced physically and intellectually unfit for any other sort of work. Some other institutions, more zealous about the safe custody of the books than their utility, keep the libraries in charge of the strictest and cruellest member on the staff. I now remember an interesting case which our lecturer had narrated to us.

In a certain high school a retired military man who was the stoutest and fiercest member on the staff was chosen to be the guardian angel of the school library. He was nicknamed the Muhammad of Gazni in honour of the number of unsuccessful attacks he had made on the portals of the Matriculation. Children trembled even at the very sight of him, not to talk of approaching him for books. One day an inquisitive child made bold to approach him and ask for a book from the library.

"What class are you reading"? thundered forth the Muhammad of Gazni. The child trembling although muttered, "Fourth form, sir."

"Fourth form! and you want a book for extra reading! what book do you want?" interrogated the master.

"Children of the New Forest, sir," stammered forth the child almost choking with fear.

"How many marks did you get in English in the half yearly?"

"Seventy eight per cent, sir," said the child.

"Thou, idiot! Go and read your class books well and get the remaining twenty two marks before you can think of extra reading" roared the Gazni as he gave the poor chap a sound slap on his cheek with such force that the child ran away sobbing, never more to venture into the presence of the librarian and never more to think of extra reading.

If the school authorities were convinced that the books are for the use of the children and not for preservation, would they any longer consign the school library to the care of such a monster as Muhammad of Gazni? Would they not choose in his stead a charming young man, with a sympathetic outlook, who could attract the attention of the children to the school library? Good learning, a genuine liking for the best books, a genuine love for children, and a charming appearance, to boot, are of paramount importance in him. "Cheerfulness, generosity of spirit, fair-mindedness, and inability to become disgusted, as well as such characteristics as accuracy and thoroughness" are all very desirable in a librarian.

Granting the necessary funds and an ideal librarian, if it should be housed in a dingy corner of the school, which would only be fit for a lumbar room, it is no good. "Libraries are as the shrines where all the relics of the ancient saints, full of true virtue, and that without delusion or imposture, are preserved and reposed," says Bacon in his 'Advancement of Learning;' Evelyn to Wotton says "I ever look upon a library with the reverence of a temple." Truely, the library is as sacred as a shrine. It should therefore be centrally located, well lighted, properly ventilated, conveniently arranged, and comfortably furnished. The walls may be beautufully decorated with fine lovely pictures of varied interest. Important and interesting clippings from discarded news papers, pamphlets, and nice pictures collected from old magazines, unfit for binding, may be exhibited in show cases. Of course these will have to be renewed from time to time. In fine, the library should be made so inviting as to attract children to it.

When once in the library, children should have absolute freedom to exploit its contents. Loss of books need not be feared if at the entrance and the exit there is restriction and vigilence. "We visit at the shrine, drink in some measure of the inspiration, and cannot easily breathe in other air less pure, accustomed to immortal fruits",—Hazlitt's 'Plain Speaker.' If in spite of all the caution of the library staff some books are lost, the loss must be viewed

magnanimously by the management, as the books serve their purpose wherever they are.

We next shift to the contents of the library-books, periodicals, etc. " Read we must, be writers ever so indifferent ", says Shaftesbury; and Byron in his English Bards and Scotch Reviewers, " A book's a book, although there's nothing in it." Lowell in his Speech at Chelsea says, " We often hear of people who will descend to any servility, submit to any insult for the sake of getting themselves or their children into what is euphemistically called good society. Did it ever occur to them that there is a select society of all the centuries to which they and theirs can be admitted for the asking ?" The greatest difficulty which a librarian will experience is the selection of books. As most of our school libraries have a very limited amount at their disposal for the purchase of books, it follows that a similar limitation should govern their purchase. Even the largest libraries are bound by this limitation to buy only a selection from the immense mass of books annually published. The smaller libraries must, of necessity, make a selection within a selection, and it therefore follows that the selection must be carefully made if it is to be representative of all that is best in ancient and modern literature. The task of deciding what to exclude from the large number of splendid productions which emanate month after month is really a difficult one. In this matter of book selection for school libraries the librarian must be helped by the senior assistant in each subject of the school. Preferably, a committee of such teachers with the headmaster and the librarian may be formed to discuss from time to time the needs of the children in their school.

The ideal library will include not only the favourite classics in imaginative literature, but also simply written books bearing upon all manner of subjects, for it will be found that the literary tastes of children are infinitely varied. It is wrong to think that children like only simple fairy tales and such other cock and bull stories. Children are very curious, a fact which may amply be justified by the endless questions they ask, if we have the patience to hear them. History, Poetry, popular science, nature study, engineering, animal life, and drawing, painting, drill, vernaculars, to name a few more, are all subjects upon which books are asked for. The Book of Knowledge, The Children's Cyclopaedias, Lands and Peoples, Castes and Tribes of India, and other profusely illustrated works on various arts and sciences, besides Annuals, Year books, Directories, and all such reference works must be made easily available to the boys. A few children's periodicals will be a healthy addition.

His Excellency Lord Irvin, in his address to the graduates of the Delhi University said, "Such wider reading is the means by which we may supply an often much needed stimulus to a torpid imagination...........Train yourselves to read in odd moments of leisure and as you read endeavour constantly to appraise the value according to your own standards of what you are reading." The true supervision of juvenile reading begins with a large selection of books placed before the children within which they should then be indulged a free choice. Oh! How eager the children look! and as tne cherished book is found the child is so delighted that he is soon entirely absorbed in his new discovery. This is as learning should be. "It is our duty to live among books", says Newman, and Buckle, "What lovely things books are". This good work of the school master, however, must not be allowed to keep the young reader away from the general library. From as early an age as possible children should be made familiar with such a stock of books as may be found in our libraries. The method of restricting children to the class library alone, where there is one, involves the great risk that, once away from the school and from the influence of an enthusiast, the love of books will languish and in some instances altogether die. To guard against this contingency every provision, within reason, should be made at the general library for the benefit of the young readers. This library habit which the teacher induces in his pupil is sure to be his life companion, enabling him to find out the facts he wants for himself as and when they may be required. "I would rather be a poor man in a garret with plenty of books than a king who did not love reading", says Macaulay.

Last but not least of all is the physical get up of the books. This is of utmost importance in a school library. Books with flimsy wrappers must be got well bound with thick covers. It is always best to choose books of a fair size, well bound, well printed with bold types, and profusely illustrated.

If all such facilities are afforded in a school library, it is sure to be a potent organ in the educational system.

Nevertheless, when all has been said on the details of administering the libraries, the ugly fact remains that the real difficulty is not one of administration but of finance. Therefore the school libraries and the few public libraries at present in operation must be regarded as mere makeshifts compared with what will be possible when a near sighted legislature sees fit, and even then it will only

be at the demands of the insistent public opinion, to remove the anomalous monetary disabilities under which our libraries are at present labouring, and to hasten the day when every Municipality, public place, and school, elementary schools included, will be in possession of a library adequate to supply the needs of the public, the teachers, and the taught alike upon subjects informative and imaginative.

" What memory is to the individual, the library is to the race. To try to learn without the library is to try to run without legs. It cannot be done. Intellectually without a library the school can only crawl. It is likely to be stupid and dull so that pupil snd teacher are glad to get away from it. Under such conditions, learning is uninviting; teaching, drudgery; reading, a task; and the art of using leisure happily and well, a neglected art—to be acquired if at all by accident outside of school."

HINDUISM AS FOLLOWED BY THE VISISHTADVAITINS

C. DORAISWAMI IYENGAR, B.A., B.L.,
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(*Continued from page* 432)

PART III

An All Pervasive Religion

As I have said the Hindu religion is an all-pervasive, all-comprehensive, omni-penetrative religion Religion enters into the life of an individual, community, state and as such it will be difficult to divorce religion from any kind of activity in the universe. This presents the grandest picture agreeably to the grand conception of the universe as the triple unity of God, Soul and Matter. When people proceed to build up compartmental systems in religion there arises the conflict between religion and non-religion and if not a real conflict at least a disastrous divorce of life from religion. This divorce naturally results in the followers of a faith drifting away from the precepts of their own religion. No religion is a religion which does not enter into the very life of an individual at every stage.

As I have said, the Hindu religion is an all-comprehensive religion. It comprises the life of a man as an individual, as a social being, as a political unit and as a unit in the creation itself. Every item is provided for in the shape of a religious injunction. I will not tire your patience any longer by a full dissertation on the subject. I will suggest a reading of the Vishnu Purana. Let me however crave your indulgence for a few minutes by citing the injunctions in certain matters which will give you an idea as to the high standard set up for conduct in certain respects. There is an injunction as to giving a name for a new born baby. I will leave out the ceremonies of it but will inform you of a significant injunction, *viz.*, that the name shall be the name of a god. A name should not be devoid of any meaning, should not be indecent, absurd, inauspicious, or dreadful. Compare some English names like Hogg, Tiger, Fox, Cock, Pistol, Stone etc. The rule as to naming the Hindu is with the view that by calling him the caller may

be unconsciously at least pronouncing the name of God just as some Christian names convey high spritual ideas. A word about the rules of hospitality. After giving directions for religious offering of oblations the house-holder is enjoined to do as follows. "I offer this food on the ground for them who have got no mother, no father, no friends, no food, nor the means of preparing it. May they be satisfied with the food offered for their satisfaction. All these animals, this food and myself are at one with Vishnu. For there exists nothing but Vishnu. I am not different from all beings and therefore for their sustenance I offer this food. May all beings that belong to the fourteen orders of existing things be satisfied and delighted with the food offered by me ... ... Thereupon to receive guests the house-holder should wait in the court-yard of his house as long as it takes to milch a cow or for a longer time if he pleases. If a guest comes he must be received with all hospitality and offered a seat. His feet must be washed. Food should be respectfully given to him. He must be spoken to with all kindness; and when he goes away the friendly wishes of the host must accompany him. The household should pay attention to that guest who comes from another place and whose lineage is not known. He who feeds himself neglecting a guest who is not his relation who comes from another place and is desirous of eating goes to hell. The householder should receive his guest regarding him as the golden embryo without enquiring his studies, his schools, his practice or race ... ... The guest who goes disappointed elsewhere from any house transfers his own sins to the owner of the house and takes away the householder's merits. Brahma, Prajapati, Indra, Agni, the Vasus, and the Sun are present in the person of the guest and share the food that is offered to him. Therefore a man should assiduously satisfy the duties of hospitality; for a man who eats his food without giving any to his guest feeds only upon his own sin." I will not narrate to you the various punishments undergone in the hell for the several sins of omission and commission in the acts of hospitality. Another set of moral rules. 'He who does not vilify another, either in his presence or in his absence, who does not speak untruth, does not injure others, pleases Kesava the best. Kesava is best pleased with him who does not covet another's wife, wealth, and who does not bear ill-feeling towards any. Kesava is pleased with him who neither beats nor slays any animate thing. Govinda is pleased with that man who is ever intent upon serving the gods, the Brahmans and his spiritual preceptor. Hari is always satisfied with him who is ever anxious for the welfare of all creatures, his children and his soul. Vishnu is always pleased

with that pure-minded man whose mind is not sullied with anger and other passions."

Next after the individual duties the śāstras provide for the duties of the society.

But as the society is deemed in the terms of the four castes and those outside the castes I do not think it necessary to go through those injunctions in this age when the society has been turned upside down by the tide of times.

Test Of True Religion.

A religion to be really a religion ought not only deal with high plane theology or perplexing metaphysics but must enter like God into every particle of life of an individual, the society in which he is a factor and the state which holds the secular governance under the direction of the Lord of Lords and King of Kings. In other words a true religion will be an omni-pervasive, omni-penetrative and all-embracing truth. Literally religion is that which binds and how can anything bind unless every activity in the universe be it one of an individual or of society or the state is regulated by rules which are traceable to the Great Architect and Ruler of the self-same universe? Those to whom religion means all this and who act in this faith prosper, their individual life attains the spiritual elevation so needed for personal salvation. Their society or nation keeps the purity of atmosphere which the individual has to breathe. Their state maintains the equilibrium so essential for the spiritual path of its subjects. Herein lies the true trusteeship of the king or ruler in a state. If such ideals are ignored, if religion comes to be regarded as nothing more than an item of fashion, if religion comes to be deemed an embarassment, if it comes out of the precincts of a holiday recreation, if the followers of a religion drift away from the precepts of their faith in the suicidal belief that religion has no place in the daily life then there is really no religion for them and calamities will be the consequences.

Viewed in this aspect the Hindu religion satisfies the tests of a true religion in a manner which is peculiarly and pre-eminently its own. This religion teaches that in every smallest act of an individual God expresses himself. Hence it follows that the presence of God must be felt in every little act. Every act of an individual day after day from his rise from the bed up to his going to bed again is regulated by its appropriate religious injunction. King Sagara

143709.

asks of the sage Aura "O Muni, I wish to hear from you of such religious observances performing which a householder does not meet with the wane of piety either in this world or in the next." To this the sage Aura gives a detailed answer. I will give you a few indications only and leave you to read the answer in full from Vishnu Purana. "Let the wise get up at Brāhma-muhūrta (two hours before sunrise) when the mind is at rest, meditate upon virtue and wealth not incompatible with the former, and desire not incompatible with either of the two. He must contemplate on the three ends of life for the purpose of counteracting the unforeseen consequences of good or bad acts. He must first offer adoration to the Sun. Bathed and clad in clean clothes he must offer oblations to the Rishis, Pitris &c. He should offer water to the celestials for the benefit of all animals reciting the prayer—" May the Celestials, Demons, Yakshas, Serpents, Rakshasas, Gandharvas, Pisachas, Guhyakas, Siddhas, Kushmandas, trees, birds, fish, all that inhabit the waters, or the earth or the air, be propitiated by this water I have offered to them. This water is presented by me for the mitigation of the sufferings of all those who have been put to Hell. Let them be propitiated by this water those who are my friends, those who are not my friends, those who were my friends in the former birth and all those who expect water from me. May this water and sesamum offered by me remove the hunger and thirst of all those who are suffering therefrom wherever they may live."

Having offered water to all the sinless man attains piety that comes from satisfying all the world... ...After several other oblations the householder must cast some food on a clean spot of ground as an offering to all beings and with a collected mind must offer the following prayer. "May celestials, men, animals, birds, saints, yakshas, nagas, demons, ghosts, goblins, trees, and all those who desire food from me, ants, worms, moths, and other insects who are hungry and chained in acts, obtain satisfaction from food offered by me and enjoy bliss. I offer this food on the ground for them who have got no mother, no father, no friends, no food, nor the means for preparing it. May they be satisfied with the food offered for their satisfaction. All these animals this food and myself are at one with Vishnu—for there exists nothing but Vishnu ; I am not different from all beings and therefore for their sustenance I offer this food. May all beings that belong to the fourteen orders of existence be satisfied and delighted with the food offered by me. He must then disperse food to outcasts, degraded persons etc. Then he must receive guests and see in their persons Brahma, Prajapati

Indra, Agni, the Vasus, the Sun etc., and feel that they all share in the food offered to the guests. When one takes his food he must first take five handfuls for the nutriment of the vital principle. After taking food he must meditate as follows. "May fire excited by air cause this food to digest in the space afforded by the ethereal atmosphere, convert this into the earthly elements of this body and give me satisfaction. May this food when assimilated contribute to the vigour of the earth, water, fire, and air of my body and afford unmixed satisfaction. May Vishnu who is the chief principle of all senses of all bodies and souls be propitiated with my faith and may cause such assimilation of the food I have eaten as may invigorate my health. Verily Vishnu is the eater, the food and the nourishment." In this manner every act of an individual, every collective act of a community, every act of a king are regulated by religious injunctions both mandatory and recommendatory. The general principles may be gathered from the following sayings. 1. Whatever a man desires either small or great he gets by the worship of Achyuta; 2. He is the true worshipper of Vishnu who observes truly the duties of his own āśrama; 3. He who offers sacrifices to him; 4. He who injures living beings injures God; 5. Hari is idendical with all living beings; 6. He who does not vilify another either in his presence or in his absence who does not speak untruth, does not injure others, pleases Kēśava the best. Thus by these precepts the idea is best inculcated that as a rule of conduct one should take the entire universe as identical with God. Compare what Mahatmaji has revealed. "God to be God must rule the heart and transform it. He must express himself in every smallest act of his votary ... ... Such testimony is found in the experiences of an unbroken line of prophets and sages in all countries and climes. To reject this evidence is to deny oneself." If in every little act he sees and realises his responsibility to serve God through His creation, he feels his littleness or *alpatvam* and *aṇutvam*, if he realises a satisfaction and peace by the discharge of a duty then ensures his spiritual elevation. Yet in such innumerable karmas or actions he must have no thought of rewards. A *nishkāma-karma* is the only karma that creates no bondage and chain. It is this truth that the whole universe is God and that every little service is a service to God that is inculcated by Hinduism. If this is understood and followed there is a harmonious co-ordination of services and aids to the attainment of bliss in the Kingdom of God. If an earthly empire is governed by one law and all subordinate local and provincial laws are based on that one main law so also the law of God *Jus Divinum* is the law to which all other laws must be carefully attained to produce that harmony and bliss.

Society was conceived in the concepts of castes or *varṇāśrama* and varnasrama-dharmas or karmas were likewise regulated by religious rules. Now all that structure has been pulled down not by any extraneous forces but by the internal violations and the fall has been a result of self-damnation. Anyhow the varnasramas have become obsolete and there is not much use in my relating the dharmas that we have discarded suicidally and the observance of which might have averted the calamitous results.

It is sufficient to say that every community had its duties or dharmas prescribed carefully and so long as those duties were regularly discharged in the best interests of the society the entire structure was kept in a sound condition.

In this structure the king was given a high place and was described as being an *amśa* of God himself. नाविष्णुः पृथिवीपतिः There was a king who was too much obsessed with this idea and his name was Vena. He said to the ascetics, " Who is there above me that even I shall have to worship him? Who is that person who is known as Hari and whom you all consider as the Lord of sacrifices? Brahma, Janardana, Sambhu, Indra, Vayu, Yama, Sun, Fire, Varuna, Dhata, Pusha, these and all others who are capable of imprecating curses and conferring boons do all exist in the person of a king for the essence of a sovereign is all that is divine. Understanding this full well do you all obey my commands. You should not make gifts or offer oblations to any one but me and should not worship anybody else." The ascetics were refused to offer sacrificial oblations to the deities. Thereupon the ascetics slew the king and installed another in his place. When Bharata met Sri Rama in the forest there is a long discourse on the duties of the king in the shape of queries and advice by Sri Rama to Bharata and the whole is worth reading carefully. Thus it was an integral part of religion that the King should render his duties religiously so as to promote the prosperity of the people and enable each class to engage in its duties or dharma. It is therefore clear that Hinduism covers all aspects of life keeping up the ideal throughout that everything is traceable to God ultimately and that the salvation depends on the observance of the dharma by each class. Coming to later times Kautalya's Arthasastra lays down the duties of kings and the need for the maintenance of the virtue of saintliness in the king as the foundation. Speaking of the life of a saintly king he says " Hence by overthrowing the aggregate of the six enemies (lust, anger, greed, vanity, haughtiness and overjoy) he shall restrain the organs of sense; acquire wisdom

by keeping company with the aged ; see through his spies ; establish safety and security by being ever active ; maintain his subjects in the observance of their respective duties by exercising authority ; keep up his personal discipline by receiving lessons in the sciences ; and endear himself to the people by bringing them in contact with wealth and doing good to them. Thus with his organs of sense under his control he shall keep away from hurting the women and property of others ; avoid not only lustfulness even in dream but also falsehood, haughtiness and evil proclivities ; and keep away from unrighteous and uneconomical transactions ... .. Sovereignty is possible only with assistance. A single wheel can never move. Hence he shall employ ministers and hear their opinion. .. ... Harmlessness, truthfulness, purity, freedom from spite, abstinence from cruelty, and forgiveness are duties common to all. The observance of one's own duty leads one to svarga and infinite bliss. When it is violated the world will come to an end owing to confusion of castes and duties. Hence the king shall never allow people to swerve from their duties ; .. ... For the world when maintained in accordance with injunctions of the triple Vedas will surely progress and never perish." Of those kings who do not understand and act up to this religious rule of conduct and have passed away the following account given in Vishnu Purana will be interesting.

" How greatly are the princes, although reasonable, mistaken that they consider themselves immortal when they themselves are but foam on the wave. Before they have subdued themselves they endeavour to reduce their ministers, their servants, their subjects to subjection ; they then attempt to defeat their enemies. They say 'we shall by and by subdue the sea-girt earth.' Their minds being thus always taken up with those thoughts they cannot perceive the near approach of death. The subjugation of the sea-girt earth is not so very difficult for him who has subdued himself. For the final liberation is another fruit of self-control. It is through ignorance that the kings wish to possess me whom their predecessors have been constrained to leave and whom their fathers have not kept. Deceived by the selfish love of power fathers fight with sons and brothers with brothers for occupying me. All the kings who reigned on this earth and who are now dead foolishly thought 'All this earth is mine. Everything is mine. It will be my house for ever for he is dead.' How is it possible that such vain desires should be cherished by his descendants who have seen their progenitor, on account of the thirst for dominion, compelled to desert me, whom he called his own and tread the path of dissolution. When I hear

a king communicating to another through his ambassador.—'This earth is mine—you give up all your claims for it,—I laugh at first but that laughter is soon turned into pity for the infatuated fool."*

Duties of a king are according to Kautalya's Artha Sastra—"Of a King, the religious vow is his readiness to action; satisfactory discharge of duties in his performance of sanction; equal attention to all is the offer of fees and ablution towards consecration. In the happiness of his subjects lies his happiness. In their welfare lies his welfare; whatever pleases himself he shall not consider as good but whatever pleases his subjects he shall consider as good."

It may now be asked what is the special merit of combining individual, social and political complications in the region of religion in which God and man alone must have a place. Now the question itself gives the answer. The concern of man to reach the dominion of God carries with it all the other elements without which man is no man but is worse than a brute. His spiritual elevation depends on his individual and social adjustments. The word religion means that which binds. What can bind if not the individual and social adjustments in harmony with the state also? A Hindu joint-family is defined as one in which the members have common living, common worship and common mess. Thus in each house it is expected that there must be individual, the small social and the spiritual common cause. This is the high ideal set up by the Hindu Religion and it will be a calumny if any one charges this sublime religion with want of moral codes or religious ideals.

Specialities of Hinduism

I may say a word about the specialities—I refrain from calling them the superiorities of Hinduism. The Religious texts of the Hindus deal with all phases of creation. They deal not only with the philosophical but with the geological, astronomical, astrological, hygienic, and in fact all scientific phases of creation, manifest and unmanifest as well. Every aspect has been so interwoven with the spiritual aspect that a Hindu looks upon everything as religion proper and never swerves at a demarcation. Planetary phenomena like eclipses, the recurring full moons and new moons are viewed from a spiritual aspect and rituals are prescribed for observance on such days. The effects of planets and stars are reflected even in individual lives and appropriate ceremonies are prescribed for warding off the evil effects if any. The process of

* Verses chanted by Earth to Asita who communicated to Janaka

creation is dealt with geologically and scientifically even as scientists view at it. Rules of daily conduct, ablutions, baths and fasts are all placed on religio-hygienic bases. From the birth of a child up to death no less than sixteen ceremonies of varying degrees of importance are gone through with sacramental rites accompanied by congregational blessings in the name of God. Now at the outset this picture of Hindu religion will startle a western philosopher and even anglicised Indian philosophers and they are apt to characterise the religion itself as a bundle of old fossils of the barbarian era. Institutionalism, conventionalism and sacramentalism have been the targets of attack even against religions which have only a small number of them. It will be no wonder if Hinduism which is so full of these features is subjected to ruthless attacks. This is no fitting occasion for me to go into a defence of the religion against such attacks. My object to-day is only to present the view point of the philosopher and not to meet that of the scientist or the materialist. Speaking of conventions Mr. Taylor in his lectures on the Faith of a Moralist pertinently remarks that such conventions exist even in the social habits of the ultra-materialist. He observes "There is a recognised ritual of the breakfast table, the dinner table, the drawing room, embodied in the rules which we speak of sometimes as those of etiquette sometimes as those of civilised manners.........That the members of a family for example should ask one another's health or greet one another with a kiss when they reassemble daily in the breakfast room is in itself only a piece of conventionalism, a bit of a ritual. But we know that disregard of the convention only too readily leads to a real preoccupation with self and a dulling of one's concern for the other members of the family group." Referring to the field of religion he observes "I need not particularise to make it obvious why importance should be attached to the fostering of true temper of worship by devices which aim at shutting out both the common place and the unworthy and so erecting an environment which makes it easier to maintain in the worshipping assembly the right and not a wrong mood of unworldiness."

But the speciality of the Hindu religion is that while the underlying princlples are unchanging the actual forms and rituals change from age to age from yuga to yuga agreeably to the psychology of the times. It is therefore not subject to the criticism that hide-bound immutable injunctions as to rites lead to a revolt to the opposite extreme of whimsical spontaneities of individuals. Opponents of religion are also found among the scientists who think their discoveries of the design give them the authority to deny the existence

of a designor unless that designor also presents himself in the test tubes of their laboratory.

But considering how Darwinism has upset the thought of the enlightened in the western countries it is also good to construe the avataras as symbolical representation of the theory of evolution as revealed in the Hindu scripture. Since the publication of the Darwin's Origin of the Species the western minds become so obsessed with the so-called science *vs* Religion controversy that the Holy Bible went in for an inordinate quantum of censure. Statistics are collected through the press how the impact of science has resulted in the disintegration of the church. Among the questionaire we find a question, viz., Do you believe that Jesus Christ was divine in a sense in which all living men could not be said to be divine? Answer. 659 Yes. 1136 No. Most of the blame is thrown on the book of the Genesis wherein the world is said to have been created in seven or six days and the world was created in 4004 B.C. This is said to be in conflict with both Darwin's process and the demands of the geologists as according to modern estimates there has been life on the planet for roughly twelve hundred millions of years and human life for about a million. Sir Edmund Gosse's father is reported to have reconciled the two, viz., the version of the Genesis and that of the scientists by saying that both are true because while God created the world in seven days he filled the world with fossils in order to delude the scientists into a faith of gradual creation. Such defences make the case worse in the eye of the critics like Joad. According to the Hindu notion of creation the creation was gradual. The creation, dissolution and re-creation take place by gradual steps. We are told that we are now in the Swetavarahakalpa-Vaivaswata-manvantara Kali yuga-prathamapada. A kalpa (one day of Brahma) is equal to 4320 million years. In this kalpa we are in the Vaivaswata Manvantara. The process of creation according to the Hindu notion also supports the scientist instead of quarelling with him. Trees etc., were the first objects of creation; then the beings living according to nature; then the beings tending upwards called Urdhvasrotas; then finally human beings. There were also anthropoid apes like the Monkey warriors of Ramayana. And then the geological theory is also supported by the Hindu calculation. According to the Hindu texts it is 1843 and odd millions of years since the creation began for this kalpa as we are now in the seventh manvantara; and the process of creation is according to the Darwinian process if the Darwinians will correct their congectures slightly in the light of the account given by the Hindu texts on the subject. But there is a

substantial support given to the scientists by the Hindu texts on the subject of creation. What is more while the scientists were concerned with the visible objects in the creation, the Hindu texts deal with the invisible prior processes also. Then there is also the wonderful support which the scientists get from the ancient Hindu texts to the doctrine that matter evolves from its own inherent energy or force. The Vishnu Purana says "In the matter of creation God was an instrument merely as the force inherent in the things created was the principal cause. Objects attain their objectivity by virtue of their inherent force" Thus the scientist cannot bamboozle the Hindu doctrine as he does the Old Testament. If the scientist stops with a satisfaction that he has to some extent and only to some extent grasped the design in the creation and does not venture to criticise with no knowledge the unexplored regions of the design of the Omnipotent all-knowing God then there is no danger to the juvenile minds as regards religion. But if reputed authors without feeling the responsibility begin to caricature religious doctrines about heaven and hell then it is no wonder that ideas of frivolity are engendered in juvenile minds. For instance Joad in his book on 'The Present and Future of Religion' describes the ideas of heaven thus. "And what of the bliss unending. It has fared no better, the modern man finding the Church's picture of an after-life as unreal as it is unattractive. A more boring sort of life for the average Englishman it would be impossible to conceive. With 'no huntin' 'no fishin', 'no motorin', 'no shootin', with nothing to frighten and nothing to kill, above all with no little round bits of matter to be fiercely or deliberately hit with long thin ones in the shape of bats, cues, clubs, mallets, or racquets, a heaven so ill-equipped cannot, it is obvious—be expected to appeal to the tastes of a sporting man. Women too are apt to find it lacking in emotional colour." The author after dealing with the disintegration of the church by the impact of science indulges in his own humour when he describes the future of the Church when he says "It is probable that the services of the English churches will still retain an interest for the overseas visitors for many years to come and it is quite conceivable that the Church in company with the House of Commons and the Royal family may ultimately by subsidised as a picturesque survival by a syndicate of Americam millionaires sentimentally anxious to retain links with the past." But one may agree with Mr. Joad when he insists on the need for individual thinking as regards religion. Blind faith in religion is a danger as education advances. He deplores the want of such individuality thus. "The average man does not make his religion any more than he makes his morals for

himself. He does not even compare the various alternative systems of religions and morals that others have made and choose the one which suits him best. He gets his religious and ethical beliefs as he gets his boots and clothes ready made from the social shop upholding Christianity and monogamy instead of Allah and polygamy as the result of circumstances which are in the last resort purely topographical. That I believe in God the Father, God the son, and God the Holy ghost because I happen to have been born in a London bedroom and not in a forest hut or a Chinese palace is a reflection prejudicial to the dignity of the human mind and is therefore rarely made." We the members of the league are free from this blame as we have seriously been making comparative study of religions wlthout the least bias one way or other.

Too much of individualism will lead to the sophistric doctrine " Homo mensura rerum " man is the measure of the universe. That will not serve a good purpose if purpose there be in thinking out for one self. Revelations made by sages adept in that direction cannot be discarded even as you do not discard the discoveries of science on the score that every one is not able to follow the process by which they were reached.

But Hinduism is not solely dependent on revelation and faith in the words of the recipient of the revelation. Ways and means are supplied for testing the accuracy of the revealed matter even as a scientist will provide the means for testing the accuracy of his discoveries. If an indolent man will simply sit at the marina listening to the songs reproduced by radio and will not distrust the principle enunciated by the scientist why then should the same indolent man demand proof of the revelation in religion alone sitting hands folded in his easy chair. Did not Dhruva a boy of seven draw the Almighty to his presence by undergoing the prescribed ordeals ? In fact the truth of the revelations have often been brought to practical test by sages who were prepared for the sacrifices and privations necessary for the test. As Mr. Taylor says" It is because we find Shakespears's surprises at once so surprising and yet so true to the human nature of which we independently know something that we accept them even when they surprise us most utterly as divinations into a reality not as fanciful distortions of it. In the same way if there is a doctrine of God claiming to rest on genuine revelation which provides us with surprises but surprises recognisable are coup, though not antecedently as inevitable, as of one piece with though not discoverable from that which a

strictly natural theology can tell us of the divine character, there should be no rational objection against the acceptance of such a doctrine as a further and fuller disclosure of the divine nature and the recognition of divine self-manifestation as its source. "To Moses", Says Spinoza, "God spoke face to face but to Christ he spoks mind to mind." What objection can there be to the acceptance of such portion of the truths as God might have chosen to communicate to his chosen messengers.

It cannot therefore be denied that the revelations of every religion are true in so far as they go. As Mr. Taylor again observes there is no sufficient reason to deny the presence again in different degrees of a genuine revelational element in them all. He adds that it will be equally conceivable that there should be or actually is an historical religion which is also final and can properly be called the true religion because it integrates harmoniously in one fuller and deeper vision of God the different broken lights of the others thus incorporating the truths of all without the onesidedness of any". Yes Mr. Taylor has not given an impossible ideal and without delicacy I claim for Hindusm the realisation of his hope.

In a sense I am not superstitious though I acknowledge the value of the so-called superstition in that it is that superstition as you may call of the ladies at home that has preserved the Holy religion of the sages in our land as against the onslaughts of modern civilization and the exigencies of life in the modern conditions. But for our women the labours of the sages and the revelations of the messengers would all have gone into a *mahāpralaya* by this time. Thank God that our souls at least have not been pledged away yet. It is again a woman from the west that has contributed to the survial of Hinduism in its native land. It was a woman's shape that God too had to assume once to save the Devas from the Asuras.

I repeat again that I in one sense I am not superstition-ridden, I do not repose faith in a revelation because of its antiquity alone. I am a believer in the everflowing grace of God in sending his messengers as often as the dharma goes down and adharma preponderates.

यदा यदा वा धर्मस्य ग्लानिर्भवति भारत ।
अभ्युत्थानायधर्मस्य तदात्मानं सृजाम्यहम् ॥

I believe that the revelation of to-day is the best exponent of the revelation of yesterday or the one made the day before. There

is always an attunement of all the revealed truths to the growing and progressive conditions and yet the later ones are not the less the truths on that account. There are no doubt some essential conditions which must exist before we can discern the truth and magnificence of the revelation and the revealing medium. This is learnt both by intuition and experience. The revealing agent shines forth with all the essence of Divinity and the mortal garb put on is such a thin film that it does not veil the essence within.

We have therefore to guide ourselves by the several revelations without discarding any revelation but understanding them aright. God is not a God of Hindus alone, not of India alone but of all races and all countries. Revelation of God wherever made contains holy truths. Truths can never differ though understanding may differ. Even Bhagavad Gita was not understood rightly by all and there has therefore been a fresh light thrown on the correct meaning of the great Gita.

Who can throw such light if not a messenger of God to use a common expression which all faiths understand. ?

Universal revelation.

To those who desire to have a religion without rituals or conventions, who wish to have a religion without sacraments a religion which is in no sense onesided, there is the messenger; call him an avatar if you will or the son of God reappearing as Rev. Holmes would say or a Tapasvi and Sadhaka in the words of the great Poet Sir Rabindranath Tagore—there he is with us and before us. Listen to that voice for purity, simplicity, lucidity and sublimity. I refer to that voice because it is the voice of the greatest Vishshtadvaitin, the greatest vaishnava in fact the voice of Maha Vishnu Himself. What does the great Poet say? We belittle that deathless personalities which stand out in perspective against the back-ground of eternity. We pass final judgment on their greatness according to the standard of our immediate requirements. God wipes out from the picture which forms on the canvas of eternity the inevitable crooked and unconnected lines of the self-conflict and self-cancelment of daily life and obliterates that which is accidental and transcient and thus a perfect synthesised and compact image of those who are worthy of our reverence comes to live for ever......Realising in his soul the genius of India he has descended into the area to make a new epoch with the unequalled power of his *tapasya*......The manifestation of

this power in human history. In the world of changing needs the stream of continuous change flows on. But the glory of a great life which has to-day been revealed to our gaze transcending all these needs—may we learn to respect that greatness. ...It is this figure of the *sadhaka* effulgent with this spirit which stands on the pedestal of eternity. ...It may be borne in mind that the supreme test of manhood lies in battling against inner enemies. Heroism of such high quality is not required in fighting external fees, He whom we honour to-day has victoriously stood this test."

What then is the voice that you now hear? "I do dimly perceive that whilst everything around me is ever changing, ever-dying there is underlying all that change a Living Power that is changeless, that holds all together, that creates, dissolves and recreates. That informing power or Spirit is GOD. And since nothing else that I see merely through the senses can or will persist He alone is.

And is this power benevolent or malevolent? I see it is purely benevolent. For I can see that in the midst of death life persists; in the midst of untruth truth persists; in the midst of darkness light persists; hence I gather that God is life-Truth-Light. He is love. He is the supreme good. ...I know too that I shall never know God if I do not wrestle with and against evil even at the cost of life itself. I am fortified in the belief by my own humble and limited experience. The purer I try to become the nearer to God I feel myself to be. How much more should I be near to Him when my faith is not a mere apology as it is to-day but has become as immovable as the Himalayas and as white as the snows on their peaks." This message reminds me of what Sri Rama said आत्मानं मानुषं मन्ये रामं दशरथात्मजम् I think I am a man and son of Dasaratha.

The least is always the greatest. The subtlest becomes the grossest and the grossest becomes the subtlest. That is the mystery.

The purest wants to become purer; the All-knowing desires to know more; If the purest desires to become purer how much more should be the desire of the impure to become pure; and the man in the dark to get the light; there is a great deal in this revelation which the future Bhashakar may draw out. The more it is shook it shines.

But even to our limited capacity it affords the best guidance and the more we read and re-read the more will be the light which even

we may get. We command the advantage which the future generation may not have viz., the advantage of seeing the truths demonstrated by example. To us the whole thing is history though to the future it may become even an allegory.

If instantaneous crucifiction has not conferred an ever enduring purity on the world let us hope that prolonged and procrastinating crucifiction at least will leave the world better, purer and nobler.

Those who have eyes to see will see;
Those who have ears to hear will hear;
Those who have the mind to know will know;
Blessed are they that see, hear and know.

EARLY DRAVIDIAN RACES

A. PADMANABHIAH, B.A.

(*Continued from page* 440)

CHAPTER III

(A) Gautama—Kapilavastu—Rohini—Buddha

The birth place of Gautama Buddha is Kapilavastu, situated on the banks of the *Rohini*.

Kapila, Rohini, Gotama are words of the same import meaning the cow tribe. Rauhina is a name of Agni and the sacred Pippal tree or Bodhi tree. Kapilavastu and Rohini indicate the settlement of the cow-worshipping Gotamas, and the first Gotama, Dirghatamas is a worshipper of Surabhi as referred to *supra*. Rohini means a red cow or *Kapila*. Rohini is also a daughter of the Divine cow Surabhi. *See* Ramayana Aranya Kanda, Chapter XIV.

ततो दुहितरौ राम सुरभेर्द्वे व्यजीजनत् । रोहिणीं नाम भद्रं ते गन्धर्वीं च यशस्विनीम् ॥

The cow Goddess is also the presiding deity of the Planet, Mercury or Budha. Rauhineya is a term applied to Budha or Mercury and sometimes also it is applied to Saturn (Janus or Ganesa) another aspect of the Son God like Kumara. More about this in other connections the term may very well be applied with propriety to Gautama Buddha, the antitype of Budha.

Western oriental scholars obscessed by christian theological notions fail or avoid to see the interrelation between Budha and Buddha.

The religious accounts of the early civilizations of the world—Egypt and Babylon, and the theology of the early Teutonic races fully corroborate this connection.

Recently K. G. Saunders in his small treatise on Gautama (Heritage of India series, p. 13) enquires why Buddha is called a Gautama, and without stopping to enquire into the origin, puts forword a curious explanation that the Buddha belongs to an agricultural tribe because his father's name is Suddhodana (or pure food or rice). Its absurdity will be shown in the discussions below. The curious derivation indicates the writer's want of sympathy with Indian system of thinking and his ignorance of the sacred literature of this country. Gautama Buddha is an ideal personage of the ancient Gautama rationalistic free thinkers and his system is only amplification of the earlier Nāiyāyika and Kapila Gautamas of the Medo Persion country or the Plaksha Dwipa of over Puranas, one

of the early seats of the ancient Asuras, with their Priests, the Bhrigu Angirasases the children of Varuna or Ahura Marda.

Gautama Buddha represents the Son-God in the holy triad of the early religions of the world.

The early triad consisted of (a) God, the father (b) God, the Mother (Prakriti or Māya (c) God, the Son. The later triad replaced Prakriti or Māyā by Vishnu.

The original Son-God is Brahma, the creator and it is for this reason, the early Buddhists were worshippers of Brahma.

Father Heras draws attention to this in his Aravidu Dynasty, Vol. I, Ch. XXVI, p. 532 and points out as follows. " The Supreme God worshipped in India seems to have been Brahma. Even the Buddhist scriptures give preference over the other deities of the Hindu pantheon (See Bhandarkar's Vaishnavism-Saivism p. 3). Hence the presiding deity of Pre-Buddhistic Hindu temple is Brahma. (Prapulla chandra Basu. Art in Hindu Temple. Holkar college Magazine.")

Brahma has no separate fane now except in four famous places and his worship was replaced by that of Kārtikeya, Kumara or Subramanya. Brahmanya is a term applied both to Saturn and Budha.

The proto-types of Gautama Buddha are Budha, Mercury, Apollo, Odin, Hermes, Mars, Horus, Marduk etc., worshipped under various names in the various countries with local differences in names due to differences in cult.

Odin's name is to be found in Indian myth in Udayana, called also Vatsa or Boy in the Kathasarit-Sagara. Rig Veda associates Gautamas with Vatsas worshippers of the boy-God. Odin or Udayana means, the Joiner, the same function which the Vedic Agni performs. Agni and Brahma are both Hiranyagarbhas. Has this Vatsa any connection with the worship of the Golden calfs of the Exodus of the Bible ? Comparative study of the history of religions ought to say 'yes.' About this more under Yahvism. But it must be pointed out here that Christ in the Christian's Trinity represents the Son-God and has the same emblem as the vehicle of the Puranic Agni *viz.*, a ram or a lamb represented by the Agnus Dei, and purifies people with holy ghost and fire. Competent scholars like Arthur Lille pointed the connection between Buddhism and early Christiainty. Over and above these, one curious connection which strikes me is the introduction of the Palm tree in the birth accounts of both. (*See* the Arabian accounts of the birth of Jesus of Nazareth and the

article on Lumbini in the E. B. 13th Edn). The Palm tree is also the emblem of Apollo and also of Balarama, an avatar and brother of Sri Krishna, of Bhishma of the Mahabharata, the son of Gangā like Kumāra.

(B) Maya and Suddhodana

Parentage of Gautama Buddha

It appears to be reasonable to infer that the word Suddhodana was coined out of two words Tauth and Odin (The Egyptian and Tentonic Budhas or their parents). The ancient Goths related to the Saxons, are the descendants of the ancient Gauthamas. The sacred Ash-tree and Cow Goddess are common to Wodenism and Celtic worship.

Suddhodana means Suddha Brahma. The word Odana means Brahma, even according to Vedic literature.

It is the same as the unmanifested Brahman (absolute) in a theological sense, manifested through Māyā or Prakriti and emanatting as Brahma or Son-God. This Son-God is an avatara or descent from the heaven of thirty three Gods to do good to mankind and maintain Dharma or the cow-Goddess.

Horus is a similar God accompanying the Cow-Goddess, Isis of Egypt.

It is for this reason that orthodox Puranic tradition makes Gautama Buddha an avatara of Vishnu. The Son carries with him the characteristics of both the Father and the Mother.

(C) Budha—Buddha—Hermes.

The mother of Hermes is Mai'a. " She was the eldest and the fairest of the Pleiades, the seven daughters of Atlas, and the oceanoid Pleona. Her name marks her as the *fruitful Mother* and the seven mothers have no names except as mothers of great families. They were all born on Mt. Callene in Arcadia, and are sometimes called Mountain Goddesses. In a cave of Callene in the darkness of night Mai'a became by Zeus, the mother of Hermes. Mai'a bears one of the characteristic names of the Phrygian mother Cybele or Ma, the Goddess whose home is on mountains and caves." E. B. 9th Edn. Art on Mai'a. Hermes is another edition of Mercury and as regards Mercury, E. B. 9th Edn. Vol. XVI, p. 31 says : " The ides of May was chosen as the feast of Mercury, because she was worshipped along with her son by the Mercuriales on this day." Hermes is often connected with the mysterious Caberii or Fire Gods.

Hermes is a Siddha and an adept in alchemy. The famous Siddha Nagarjuna who propounded the Mahayana division of Buddhism is also an alchemist.

Gautama Buddha is a Siddha and is therefore called Siddhārtha. God Mahesa is a Siddha. Kapila from whom descended the system of Gautama is a Siddha.

" सिद्धानां कपिलो मुनिः—*Bhagavat Gita,*

To come to the birth account of Budha of the Puranic Literature. He was begotten on Tārā by Soma. Soma is the crescent-headed Mahesa. He is the same as the crescent-headed Tauth of the Egyptians and the God Shin of the ancient Babylonians and Sin of the early Cannanite races after whom Mt. Sinai is named, and also Sin (son of Atreus or Atri of the Arabian inscriptions). The God Sin or Moon is a very early and famous deity of the Mahenjo-dara seals and inscriptions.

After his birth Budha is hid by Tārā in a clump of grass, and the account in the Vishnu Purana is particularly significant showing his connection with the Son-God Kumara.

" ब्रृहस्पतिराह— नैष मम क्षेत्रे भवत्या अन्यस्य सुतो धार्यः समुत्सृजेनं अलमतिदौष्टचेनेति सा तेनैवमुक्ताति पतिव्रता भर्तुर्वचनात् तमिषीकास्तंबे गर्भमुत्ससर्ज."

Tārā is Māyā obviously. She is the same as Rohini (or cow Goddess Aditi), the favourite wife of Soma and Budha is therefore called also Rauhineya.

In the contest for the claim in respect of the son, by Brihaspati and Soma, Brahma decides it in favour of the Spiritualistic Soma in preference to the materialistic Brihaspati, the founder of the Lokayatika school.

It is a pity that this highest Philosophical story is relegated to the most sensuous place in vulgar dramatic literature, like the story of Ahalya, the wife of another famous Gautama.

Budha is astronomically associated with merchants and trade and Mercury also has the same functions.

Kumara or Skanda was also born in a clump of grass.

स तु गर्भो महातेजाः गांगेयः पावकोद्भवः ।
दिव्यं शरवणं प्राप्य ववृधे ऽद्भुतदर्शनः ॥

(C) Gautama and Kapila

Weber identifies the two. Though they are not identical, Gautama Buddha's system is only an amplification over the Pluralistic Sankhya and the Pluralistic Gautama Naiyāyika systems.

Kapilavastu[1] the birth place of Gautama Buddha is a settlement of the Kapilas or followers of sage Kapila. This Kapila is identified by Puranic writers with the Fire God Agni.

कपिलं परमर्षिंच यं प्राहुः ऋषयस्तथा ।
अग्निस्सकापिलो नाम सांख्ययोगप्रवर्तकः ॥

The name is associated with the promulgators of the Nirisvara Sankhya system. The Pali Datta Vamsa (who are the Dattas ?) has a curious story to say that Kapilavastu was built by the sons of Ikshvāku, by the permission of sage Kapila. It is probably a variation of the Puranic account of the connection of Sagara's Sons and Kapila. The great sage Kapila, is the son of Kardama, evidently a Naga name. Like Apollo's nine Muses, he has nine sisters. Skanda also has nine companions. Ikshvakus are priest Kings of Arsyria.

The Nagas are Asuras and Kshatriyas, and that is why the Bhagavata Purana mentions Kapila's mother's name as Asuri.

Brahma Vidya or Speculative Philosophy of Religion emanated from the Kshatriyas or Rajarshis, *i.e.*, Priest Kings or (Rex Sacrorum) a function which was being performed by the Sātavāhana and Magadha Kings. Asoka is certainly a Priest King.

Upanishadic evidence also points out the origin of Brahma Vidya as of Kshatriya origin. The Kshatriyas are Nagas—Asuras—Dravidas, re-presented in Europe by the celtic races.

The following teachers are prominently mentioned in the Upanishads.

(*a*) King Janaka : Br. Up. II. 1. " Verily all people run away saying Janaka is over patron." King Janaka of Videha is honoured and respected—more than any other King of the time—as an originator of the earnest speculations of the Upanishads.

(*b*) *Swetaketu Aruneya*—son of Gautama. Both father and son are taught by Pravahana Jaivali, a Kshatriya. This Pravahana also silenced two boastful Brahmins and imparted true knowledge to them. *Chandogya* V. 3. *Chandogya* I. 8.

(*c*) Uddālaka and five brahmin house-holders were taught the knowledge of Brahma by Asvapati Kekaya.

(*d*) Uddālaka Aruni called also Gautama, and his son Swetaketu mentioned in the Kausītaki Upanishad went to Chitra-Gārgayani to learn true knowledge.

Kau. Up. I. 1.

(*c*) Gargaya Balaki was humbled by King Ajātaśatru.

1. Kapilavastu is identified with Kusinagara near the river Rohini.

The place of these Priest Kings or Rajarshis is now occupied by the various Maṭhādhipatis to whom sacred functions were delegated by the King, showing them royal honours.

The Upanishads also contain lists of very ancient line of teachers, which go back to mythological ages and invariably lead up to the deity Brahma as the first founder. The Priestly character of the King is added to the various names of the Kings of the later races by the suffix *varma* which is only a variation of Brahma.

The God of the Rajaput or Kshatriya races is Kumara or Mars, *i.e.*, Angāraka with his red colour, the colour of Brahma and of the Kshatriya (*see* ch. 188 of Anuśāsanika Parva. Mahabharata.) Gautama Buddha and Kapila have many fundamentals in common.

(*a*) Knowledge and meditation are the means of salvation. S. K. (1) (2).

(*b*) The doctrine of transmigration or metompsyochosis S.K. 45.

(*c*) The doctrine of Nirvana S. K. 67.

(*d*) An agnostic creed.

(*e*) Vedic rites cannot be the means to the attainment of salvation.

(*f*) Relation of ignorance and *samskāras.*

(*g*) The conception of causality.

(*h*) The four truths of Buddha and the four-fold division of the doctrine of release in Sankhya yoga.

Gautama Buddha's Jayanti or birth-day is celebrated on the *Pūrnimā* day of the month of Vaiśākha. The feast of Mercury (Budha) is held in the ides of May. Vaisakha Purnima falls only in the month of May (Maya.)

Viśākha is the name of a God frequently mentioned by Panini and Patanjali. *See* Mahabhashya iii. 3-26 ; viii—1-15. Visakha was born out of the right hand of Skanda when beaten by Indra. The Ramayana also refers more than once to two Kumaras

'कुमाराविव पावकी'

Like Heraclitus, Buddha also uses fire to represent the metaphysical principle of becoming. According to Nirukta of Yaska Gautama means a Fire-God अतिशयेन तेजस्वी.

Gautama Buddha is thus the representative of the Son-God Kumara or Brahma, the son of Mahesa and the Fire God. The birth of God Kumara is described in the Mahabharata by sage Vasista as Brahma Darsana. *See* M. Bh. Anu. Ch- 85. Skanda or

Kumara is the propounder of a Dharma Rahasya according to ch. 134 of the same Parva.

In Salya Parva IX 46-96 and Sānti 37-12, Skanda is called Sanat-Kumara, the descendant of Brahma.

It is the Warrior God that propounds the Brahma Vidya and that is why Gautama is said to be an Ikshvāku Prince. God Kumara has two aspects—the spiritualistic and the materialistic. As materialistic God, he is the War-God Kumara, the Mars of the Romans, the Marduk of the ancient Babylonian, the Woden of the Teutons[1] and the War God of the other early nations.

It is such a God whom the Jews wanted in place of the Spiritualistic Jesus at the time of the Roman invasion.

Gautama Buddha has also his materialistic counterpart in Devadatta, who has his Proto-type in Teutates,[2] the cruel God Mars of the ancient Gauls, particularly to whom animal sacrifices were offered. This aspect of the Son-God deserves close study under Vamana and Sri Krishna and we shall postpone the same for the present. Buddhism represents the worship of Siva (Mahesa) on the religious side and the contemplation of the absolute Brahman on the metaphysical side.

Pythagorean philosophy with its later developments arose out of the Orphic Mysteries or Mysticism relating to God Mahesa or Siva in the west. In the East the Sankhya emanated out of Agni Kapila. A counterpart to this Kapila is introduced by Vaishnava sectarians in Vāsudeva Kapila. Vāsudeva also means emanating out of Vasus or Fire Gods. Mahesa is called in the great epic Sankhya and Sankhya Mukhya.

Gautama Buddha is called a Sakya.[3] The words Sakya and

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1. *See* Dr. Rajendralal Mitras Indo Aryans Vol. II, pp. 300-302. "Both in our ancient and modern popular traditions, there is universally spoken of the wild-hunter, who sometimes appears under the name of Woden or Goden, and was in heathenist times the supreme God of the ancient German nations."

2. See *Chulla Vagga* vii. 2-4, Devadatta is the rival and opponent of Gautama Buddha and is even said to have advised Ajatasatru, the prince of Magadha, to kill his father Bimbasara and then attempted also to kill Gautama.

3. Weber in his History of Sanskrit Literature is inclined to connect the Sakyas with the *Sakayanins* of the Satapatha Brahmana and also the *Sakayanyas* of the Maitrāyana Upanishad. He also holds that the doctrines promulgated by *Yagnavalkya* in the Bribadaranyaka are in fact completely Buddhistic as also are those of the later Atharvopanishads.

See Weber's Sanskrit Literature pp. 284-285.

Sankhya are in my humble opinion identical and mean like Gautama Akshapāda, a reasoner, the nasal in Sankhya being intrusive.

Sakh, Sankh, Aksha, and Avestic Asha are presemably cognate. The Manu Smriti (Ch X. 20–22) calls the Sakhyas, Vrātya Kshatriyas. These Vrātyas are the later Brahmavadins or pure spirituatists who needed no *samskāras*. Sakh as the name of a God comes from the time of Sargon of Agade (3800 B.C). Sargon has also the title of Gut and his emblem is a Bull.

The word Gotama means nothing more than the best 'Bull'—the emblem of God Mahesa. This is also the emblem of Narayana. *See* M. Bh. Karna Parva chap xxvi. In the Tripurāsura war, Narayana emerges from the arrow of Siva in the shape of a Bull. *See* also Anuśāsanika Parva Ch. 116.

Mahesa with his Bull emblem is also Adinath or Rishabhadeva of the Jains—the very first Tirthankara.

His son is Kukkuteswara or Bhujabali who like Gautama Buddha is the son God Kumara. This we shall consider under Jainism.

Sankhya[1] is the basis of all Philosophy, both eastren and occidental and the ancient Gautamas are its propounders. Evolution and dissolution proceed from the Universal Mind, the five-faced Brahma. Siva and the five elements are his faces. The Pythagorean pentacle and the Druid's foot are the symbols of this God. The Sankhya Panchasikha is a name cognate with the Pythagorean pentacle and it represents the five lettered Panchāksharī-Mantra of God Mahesa.[2]

(To be continued)

1. Kern, Manual of Buddhism p. 50. "The more we try to remove the difficulties, the more we are driven to the suspicion that original Buddhism was not correctly that of the Canonical Books."

2. The Philosophy of Kapila is the first recorded system of Philosophy in the world; the earliest attempt on record to give an answer from reason alone, to the mysterious questions which arise in every thoughtful mind about the origin of the world, the nature and relations of man and his future destiny —Davies—Hindu Philosophy.

THE SCOPE OF MUSIC

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LECTURE I

Introduction

Indian Music has had its ebb and flow during the long course of its history from the time of Sāmagānam, and even prior to it, right down to our own day. In ancient India, music was held in high esteem. Princes loved it; princesses practised it; nobles revelled therein; and the very people transported themselves therewith. Bhoja was an expert singer; Arjuna was an expert dancer; Samudragupta was an expert instrumentalist; and Yoga Narendra Malla of Palam patronised music to the extent of using on the coins of his country the title of संगितार्णवपारग: which means 'One who has gone to the other side of, that is, crossed, the Ocean of Music.'

Family-group music was the order of the day, as evidenced by what the Sūtradhāra, in *Mudrārākshasa*, said after reciting the Benediction: "I'll first go home and, having called my consort, will commence singing with the inmates of the house.[1] Indeed the singing and even the knowledge of at least the elementary principles of its theory grew, in those days, to so powerful a fashion that the ignorance thereof was branded as a positive disgrace--so much so, that the few defaulters, that might here and there, exist tried to escape the brand by such pretensions and artifices as the following story will give a clue to.

A certain prince could not identify and name every *rāga* sung before him. He felt it so derogatory to his dignity to profess ignorance of the art that he arranged with his princess who was a musical expert, to help him, while in Darbar, by means of a very curious prompting apparatus, which consisted of a series of strings, hardly visible at a distance, suspended from above, and directly connected with the principal organs of the prince. Whenever a *Rāga* was sung before him in public Darbar; the princess, who invariably sat in an upper chamber, provided for the purpose, would pull the appropriate string representing the particular *Rāga* sung at the time; *e.g.*, the *Kādu* (ear)—string for *Kambhodi*, the *Mūkku* (nose)—string for *Mukhāri*, the Kaṇṇu (eye)—string for *Kannaḍa*, and so forth. The skill of the prince in correctly naming the several Rāgas was greatly admired. On one occasion, however, the princess,

1. *Cf.* तद्यावदिदानीं गृहंगत्वा गृहिणीमाहूय गृहजनेनसह संगितकमनुतिष्ठामि

—*Mudrarakshasa.*

enraptured by the sweetness of the music, pulled the strings so hastily and hysterically that the whole apparatus collapsed. So the poor prince, who could no longer continue the feat, had to excuse himself and got out of the Darbar for the rest of the day.

Later on, while the Gupta Kings patronised *Hindu* Music, the Muhamadan kings patronised *Hindustani* Music. While, again, Akbar patronised both ; Aurangazeb snubbed them down and even called the harmless art a crime. From this unsympathetic Emperor, the Goddess of Music fled and took shelter in the palace of many a prince in India. Not long after the advent of the Europeans and their commercial spirit, she had to jump from the palace into the open street where,

> "* * * scorn'd and poor
> She begged her bread from door to door
> And tuned to please a peasant's ear
> The harp a King had loved to hear."

The musicians thereupon had perforce to pick up the trick of pandering to the tastes of streetwailas who cared a little for the science of music. A few worn-out Rāgas, some jaw-breaking pallavis, disproportinate svaras, a few stale krithis *minus* their sentiments, a few lascivious javalies *plus* their temptations, carnaticised Hindustani songs giving the Ustaads enough materials for laughter, Maharata songs which the Maharatas will be ashamed to hear—these are the ways wherewith most of the South Indian Musicians have now-a-days been getting on.

As for the North Indian Musicians, I shall let Mr. V. N. Bhatkhande of Bombay speak ; " The standard high-class music of North India is no other than that which the Muhamadan 'professional artists have introduced into the Hindu system. Our own Sanskrit granthas are scarcely looked upon as binding authorities, because the practical music in use now contravenes the directions on some of the most important points. Our granthas having thus become inapplicable to the current practice, we naturally have come to be thrown on the mercy of our illiterate, ignorant, and narrow-minded professionals."

In the matter of singing songs, one should, properly speaking first learn what phase, temper, circumstance, or condition of life those songs illustrate ; the subject of the songs must be felt and sympathised with ; and the tone of the voice as well as the play of the countenance must be in keeping therewith.

But what do you see, now, all round our country ?

Both the Northern and Southern Musicians, subject no doubt to exceptions, do not so much as even care to learn the purport of the songs they sing and the psychology of the notes they use. War songs, therefore, they sing plaintively; devotional songs, heroically; love songs, boisterously; cradle songs, indignantly; and boat songs, saucily. To make the matter worse, to songs that are calculated to excite pathos and kindred emotions, the modern South Indian singer proceeds to add his accursed svaram gymnastics.

I am not, however, opposed to append svaras to songs. Indeed, such an appendage enhances the attractiveness of the style and enriches the effect of music. The change from words to svaras is immensely relished in South India; and this taste has, for aught I know, gone even up to North India. In a few of his krithis, the celebrated Tyāgarāja successfully employed svaras, for he knew when and how to introduce them. In fact, his employment of svaras looks like well-cut diamonds sparkling in the ears of a naturally charming lass; while, the modern singers' employment of the same looks, in most cases, like broken tins appended to the shabby tail of a lame ass.

What wonder is there, if the Europeans shrug their shoulders on hearing our music? What wonder is there, if a European Missionary remarked that the first instalment of musical reform in South India was to shoot all the svara-singers to death? What wonder, again, is there, if Abbe Dubois took it into his head to write: "What the Hindus like is plenty of noise and plenty of shrill, piercing sounds. Their vocal music is not a whit more pleasing to the Europeans than their instrumental. They do not expect their musicians to produce harmonious tunes, when they play at their feasts and ceremonies, for their dull ears would certainly not appreciate them. Their songs are chiefly remarkable for uninspiring monotony. To appreciate Hindu music rightly, we must go back two or three thousand years and imagine ourselves in those ancient times when the Druids and other priests used, in their civil and religious ceremonies, no other music but dismal cries and noisy sounds."

And. recently, a European Inspector of Schools had an occasion to observe: "The usual singing of (Indian) children is one of the pains and penalties of an Inspector's life. It is rancous, lacking a common pitch, and hence both unmelodious and unharmonious. Our schools are largely western in conception, organisation, and teaching. Only on the artistic side—perhaps I should say the musical side—have we left things where they were, given no

guidance to teachers, allowed them to beat the air blindly and even to the Inspectors have not shown any escape from the present intolerable ear-splitting noise."

But, at the same time, I fear that both the French Missionary and the English Inspector went a little too far and overshot the mark.

I would here pass over and proceed to mind my own subject. But "the most unkindest cut of all" was given, when the same Inspector ventured to make a serious suggestion that "the indigenous order and methods of training (in Indian Music) must be—(mark !)—*thrown overboard.*"

Do the statements, quoted above, warrant, even if true, the Inspector's suggestion to "throw overboard" the indigenous order and methods of training in India Music? If so, let us, as a matter of caution, first pry into the secrets of the European methods of training and try to find out how far they had been successful in creating a musical taste in Europe itself.

In the first place, as against Abbe Dubois, the great Mozart abhorred French Music and observed: "The French are and always will be down-right donkeys; they cannot sing, they scream, shriek, and howl with all their might, through the throat and nose". But let us deal with English music at some length.

The English themselves admit that their real music began with Purcell who lived from 1658 to 1695. What was the state of English music sixteen years after the death of Purcell? Addison answers: "At present (that is, in 1711), our notions of music are so very uncertain that we do not know what it is we like; only in general we are transported with anything that is not English. Our English music is quite rooted out and nothing yet planted in its stead". In 1714, the Elector of Hanover sat on the throne of England as George I, and his court musician Handel naturally followed him to England. Hence Oliver Goldsmith fondly attributed the foundership of the English School of music to this German musician. What was the legacy that Handel left behind? I know that his oratories, especially "the Messiah" formed his monumental work, as they even now do. But my question is: How far did the European methods of teaching even after Handel, create any musical taste in England? In 1759, the same Oliver Goldsmith complained, in his *Bee*, "English music is only a medley of old Italian airs or some meagre modern caprices"; and, again, stated next year, in his "*Citizen of the World*", "music lost its splendour in England, and painting became the sole object of fashionable care. Even the latter proceeded rather from vanity than from anything else, and every

blessed Englishman began to furnish his house rather than his head". In 1833 and 1847, Emerson made two voyages to England and finally brought out in 1856 his excellent *English Traits*, in which there was no mention of England's musical talents. On the other hand, the American writer observed:—"the English are heavy at the fine arts but adroit at the course. With them, the fine arts fell to the ground; and beauty, except as luxurious commodity, does not exist." Again, an English critic wrote, in *Saturday Review* of 1865, "Music Party in England is an organised hypocricy. A trembling damsel begins a water ballad. To compensate for her wretched performance, two young sisters come to sing a duet and display a remarkable unanimity in singing out of tune and are, in consequence, complimented by a bold hypocrite on the family likeness in the equality of their voices. A bashful curate or an unbashful civilian walks up to the piano; and other instrumentalists follow him. All together make such a noise as to remind us that the earth has risen in revolt with other planets. Young ladies are ill-taught and young men are not taught at all. Yet, both the sexes are audacious enough to meet an audience. The root of the evil is that these amateurs learn music, not as an art, but for show and display. Music concert is one of the best means for marriage contract. Young men are warbled into matrimony before they know what they are about; and young ladies fancy that the well dressed listeners would prove their constant lovers". In 1872, Samuel Smiles published his *Character*, wherein he remarks, not without reasons, that "the English are *not* singers, dancers and actors, while they are good colonists, fishermen, and sailors". In 1902, Mr. F. J. Crowest wrote, in his *Story of Music*, "Notwithstanding the efforts of the English leading musicians to attain an English musical supremacy, an agreement seems to be yet wanting as to what the English style is or shall be. No nation under the sun probably has spent so much money upon music as England has done during the Victorian Era; but the making and buying of piano-fortes, the equipping of orchestras, the building of concert, the success of music publishing enterprises, and a host of other trade aspects of music do not prove that the country of England is yet imbued with the true musical temperament". In 1911, Sir William Richmond, in a paper read at the Art Congress, said: "The attitude of the Universities of Oxford and Cambridge has been so full of prejudice that they have been slow to answer the demands which relate to the progress of music, the drama, and the graphic arts. It is true that there is a Professor of Music, a Slade Professor of fine art, and a Professor of archæology: but the general tone of the University is rather to acept these subjects as

incidental, and perhaps deplore a little, that they are even incidental. So far, excepting in the case of students with a very distinct bias in the direction of such studies, the greater number of the undergraduates leave the Universities as ignorant of the place the arts have occupied in ancient and modern history, as they were when they left school". In 1912, Mr. E. B. Havell deduced from Sir Richmond's paper that "it is not to be expected that Anglo-Indian educationists will understand Art better in India than they do in Europe, nor will the Indians find in English and Scotch Universities all that is wanting in the Indian". Coming to the year 1922, we learn that in the month of June, the Leeds Choral Union went to London to sing Elgar's "the Apostles" in aid of the Westminister Abbey Restoration Fund. One would have expected a crowded Queen's Hall. But the fact remains that the hall was almost empty. Mr. Bernard Shaw led the attack in a long letter published in the *Daily News*, of which the following is a summary:

"It would be exaggeration to say that I was the only person present. My wife was there. Other couples were visible at intervals. One of them consisted of the Princess Mary and Viscount Lascelles who just saved the situation as far as the credit of the Crown is concerned as it very deeply is. I distinctity saw six people in the stalls probably with complimentary tickets. In the cheaper seats, a faithful band stood for England's culture. The occasion was infinitely more important than the Derby, than Goodwood, than the Cup-Finals, than the Carpenter's fights, than any of the occasions on which the official leaders of society are photographed and cinematographed, laboriously shaking hands with persons on whom Moliere's Patron Louis XIV or Bach's Patron Frederick the Great would not have condescended to wipe their boots. I apologise to posterity for living in a country where the capacity and tastes of school-boys and sporting costermongers form the measure of metropolitan culture."

Again, in the middle of 1930, Mr. Willem van de Wall wrote to me from America: "The music world is experiencing a kind of set-back"; and in the middle of 1931, Mr. P. C. Buck confirmed Mr. Wall's view by writing to me from England: "The European music is passing through a bewildering and unsettled stage." Further again, in the July 1931-issue of *Music and Letters*, its Editor, Mr. A. H. Fox Strangways unambiguously observed: "Englishmen were never very musical, they will soon be less so. The average man understands music about as much as the average woman understands a boat; though both agree to respect a thing of obvious appeal to persons they admire. Both the standard and

the ability of the singing-masters is too low. They do not know what beautiful tone sounds like; single notes and whole phrases pass muster that are not singing at all. And must singers are only half-taught, when they appear in public."

A question may arise—and has indeed been raised—whether these attacks are aimed at the musicians or the audiences. Herbert Spencer anticipated this question and unambiguously answered it, in his *Facts and comments*, "Music performers and teachers of music are corrupters of music in England, inasmuch as their dominant feeling is not the love of music rendered, but desire for the applause of the people."

How, then, while in England *the teachers of music are corrupters of music*, can the English Inspector of Indian Schools dare to suggest the transplantation of the 'corrupting' methods of teaching from England to India?

Let me not be misunderstood that I dealt with the English music in a carping spirit. No; certainly not. I only wanted to enable my Indian friends to retort to any unsympathetic English (or, for that matter, European) critic of Indian Music: "Sir, living in a glass house, do not throw stones at others." I know there is yet a bright side of the picture I drew. But my purpose in drawing your attention only to its dark side is to counterblast the mischief of the Westerners of the type of Abbe Dubois and the Inspector who delight to magnify our dark side, forgetting that theirs too is partially dark.

Now, let us confine our attention to setting our own house in order. What is the cause of the downfall of Indian Music? It is threefold—

1. the Jainic puritanism, in ancient times;
2. the Islamic puritanism, in medieval times; and
3. the Bureaucratic sterility, in modern times.

The first two causes were short-lived; and when they were removed, music resumed its usual course, though not with its pristine glory. But when the modern times gave us, as though permanently, a most unnatural system of education, calculated to manufacture westernised and overfed aristocracy on the one hand and hybrid and underfed middle class on the other, chill penury began to stare in the face of the famished masses. In the case of most of the landed aristocracy, false ideals and tastes led—rather misled—them to have recourse to French palaces with American fittings, gorgeous gramaphones, or mechanical pianofortes, all under the presidency of some colonial ladies. The whole of their conversation generally runs

upon "high life with pictures, Shakespeare, and the musical glasses." Never does it occur to them that the Roman music, as such, did not lift its head up, because the luxury-loving Romans were easily satisfied with the music of the Greek slaves. Mommsen, for instance, observed: "Music passed over from Hellas to Rome, only to enhance the decoration of luxury." Gibbon was more precise when he wrote: "The libraries were secluded, like dreary sepulchres, from the light of day: but the harmony of vocal and instrumental music was incessantly repeated in the palaces of Rome, where the sound was preferred to the sense and the care of the body to that of the mind." This period of Roman history is found repeated in almost every blessed individual of the landed aristocracy of India. For them, God prevent what had befallen Rome!

The fatal craze for anything western has infected the hybrid and underfed middle class too. Dr. Ananda K. Coomaraswami graphically describes, in his *Essays on National Idealism*, the position this: "Speak to the ordinary graduate of an Indian University of the ideals of the *Mahabharata*—he will hasten to display his knowledge of Shakespeare; talk to him of religious philosophy—you find that he is an atheist of the crude type common in Europe a generation ago; talk to him of Indian Music—he will produce a gramaphone or a harmonium and inflict .upon you one or both; talk to him of Indian dress or jewelry—he will tell you that they are uncivilised and barbaric; talk to him of Indian art—it is news to him that such a thing exists; ask him to translate for you a letter written in his own mother-tongue—he does not know it. He is indeed a stranger in his own land and (what is worse) feels proud to be hidebound in that impervious skin of self-satisfaction which enabled that most pompous and self-important philistine, Lord Macaulay, to believe that a single shelf of a good European library was worth all the literature of India, Arabia, and Persia;"—an-illconceived judgment happily reversed to-day by the appellate court of fact.

The remarks of Doctor Coomaraswami on music, more than anything else, are of general application throughout India. Our present mania for the European gramaphones, pianos, and harmoniums, even the Europeans—not to speak of our own kith and kin—deeply lament. Mr. E. Clements, an ardent student of Indian Music, entertains no clemency whatsoever for pianos or harmoniums but positively hates them and observes, in his *Introduction to the study of Indian Music*, "whoever advocates the use of tempered instruments is quite unaware of their utter inadequacy to give any idea of Indian intonation." Another ardent European student of Indian Music, Mr. Fox Strangways, was struck with the strange

ways in which the Indians admired and adopted the western instruments and indignantly protested in his *Music of Hindustan*: If the Rulers of Native States realised what a death-blow they were dealing at their own art, by supporting or even allowing a brass-band; if the clerk in a Government Office understood the indignity he was putting on a song by buying the gramaphone which grinds it out to him after the day's labour; if the Muhammadan singer (and for that matter, the Carnatic singer too) knew that the harmonium with which he accompanies was ruining his chief asset, his musical ear; if the girl who learns the pianoforte could see that all the progress she made was a sure step towards her own denationalisation; they would pause before they laid such sacrilegious hands on Saraswathi."

It is interesting to note that our much-lamented mania for western instruments has a historic parallel in the English mania for continental music. From after the time of Charles I, a fashion arose in England that every educated gentleman must tour round the continent to give a sort of finish to his education. The result was that the English tourists, when they returned to England, were found as much contaminated with foreign things as the England-returned Indians are to-day.

Confining our attention to the subject of our discourse, we find that from the time of Purcell down to our own day, the music of England has been essentially foreign—Italian, German, Russian, and Hungarian, but not English. There seems to be a good deal of truth in what the Rev. Haweis, in his *Music and Morals* observed; "We can imagine all other nations of the world passing before us, each representing a *national* form of music. Germany comes with a band of singers followed by a band of men playing on all kinds of musical instruments. France comes fresh from the woods with her cornemuse. Italy issues from the mountains with that tuneful and fascinating goat-skin and pipe. Spain comes with a mandoline; Scotland with its bigpipes; Ireland and Wales with harps of well-known national form and proportion. Even Russia sings a good bass and blows a horn well. But (alas!) England brings up the rear with a policeman requiring an organ grinder to move on."[1] Ye! my Indian Brethren! Whoever you are, to whatever community you may belong—if you, not content with our own musical system, imagine happiness in foreign music and dream that gramaphones, pianofortes, and harmoniums can feed the appetite of novelty with perpetual gratification, then survey England and confess your folly.

1. Cf. Haweis's *Music and Moral*, pp. 532-533.

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Digression apart, the aristocracy and the middle class of India have, with honourable exceptions here and there, been drifting into the present wretched predicament of finding themselves perfect strangers in their own native region of Indian Music, while the appalling poverty of India has been all along repressing the noble rage of the masses and freezing the genial current of their soul—so much so, that almost all their attention is now-a-days mainly, if not solely, rivetted upon the problem of livelihood, and the goddess of music lies prostrate and helpless.

Be the causes of the downfall of our music what they may—can we now resuscitate it? That is the question we are vitally concerned with.

Everywhere we see unmistakable sign of awakening in our country. Thanks be to Mr. Raja Ram Mohan Roy and Dr. Annie Besant for their having awakened the *classes*, and thanks be to Mahatma Gandhi for his having awakened the *masses* as well, of India, to look back upon, and realise, the ancient glory of our country, realise the temporary mesmerism whereby we have been hypnotised, and realise the imminent need, nay the supreme virtue of winning back to ourselves that ancient glory. We are, as the Duke of Connaught rightly observed, " on the threshold of a new era."

Further, the Indian Politician is abroad and has found out that the goddess of music has not been clipped of her wings but only hurled into a deep pit, which her three great oppressors (viz. grinding poverty, godless education, and appalling ignorance) revengefully guard preventing her free flight. He has therefore determined to drive those oppressors and see the goddess once again emerge with her widespread wings and shine in all her radiant glory.

I may here be asked why I introduce a tinge of politics into my discourse on music. The reason is obvious.

The stagnation in art is always the outcome of the stagnation in society. Hence the society, as a whole, must first be recalled to feeling and reality, before the art could saturate the life of the people. Indeed the social revolution must precede and react upon the artistic revolution. But again the social revolution hinges upon the political emancipation of the country. Hence the resuscitation of music very largely depends upon the nature of our Government and upon how that Government chooses to turn the view-point of the people regarding the fine arts.

This position, Mr. Pramathanath Banerjea considerably reinforces by dilating, in his *Public Administration in Ancient India*, upon what he regards to be the vital point that Politics is the foundation for the structure of the human society and that one cannot

successfully develop any kind of activity without having one's assurance made doubly sure of the foundation of Politics, as has been rightly laid down in our own *Mahabharata*: 'All good acts in a country depend on its Politics';[1] in our own *Thirukural*: 'The sceptre of the king (politics) supports the Vedas and the Virtues enjoined thereby';[2] and in our own *Arthasasthra*: And 'Hence the first three sciences (out of the four, viz, Philosophy, Vedas, Economics, and Politics) are dependent for their well-being on the science of Politics'.[3]

If, then, politics is the foundation of a nation, music must be deemed to be the summit of its superstructure. In as much as all other departments of human knowledge and activity intervene between these two, any nation that has neither sound politics below, nor sound music above, will, as it must, ever be regarded to have an unsound structure.

As for politics, I said that the Indian Politician was abroad and that he would, ere long, drive out all the obstacles to the free growth of all kinds of useful institutions, not excluding music. But, be it remembered, the utmost the politician can do is the negative work of warding off the weeds. Hence Dr. Coomaraswamy's statement is very true—that nations, are made more by artists and poets than by politicians and that, if the former contribute to the substance, strength, and growth of a nation the latter take upon themselves the duty of warding off the weeds that would otherwise tend to stunt its growth. "To many persons", observes the *Hibbert Journal*, "it may seem incredible that the consistence of Japan's statesmanship and strategy, the far-reach of her military plans, the splendid qualities of her soldiers and sailors, the steadiness of nerve, the accuracy of aim, the coolness of advance, the deadliness of attack, and the self-immolation of regiments at the word of command—all these are not unconnected with the fact that she alone, among living nations, has a truly national art, that her senses are refined and her taste fastidious and then even her poor men love beauty and seek their pleasure among flowers".

Leaving, then, to the politicians the negative task of warding off the weeds of godless education and grinding poverty, not unaccompanied by appalling ignorance; the Indian Artists must feel it a sacred duty that they should at this juncture come forward, do the positive work of knitting together the theory and practice of music

1. *Cf.* सर्वे धर्मा राजधर्मप्रधानाः—*Mahābhārata*.
2. *Cf.* அந்தணர் நூற்கு மறத்திற்கு மாதியாய்.
நின்றது மன்னவன் கோல்—*Kural*.
3. *Cf.* तस्माद्दण्डमूलास्तिस्रो विद्याः—*Arthaśāstra*.

and thus see that the finest of the fine arts once again rises to the pinnacle of her glory and is duly resuscitated. They should not allow themselves to be misled by the doctrine of *Laisser Faire*, the policy of 'Let alone'. If they argue that the development of music must be left to take its own chance, without any kind of help from outside; they but commit the same mistake as the English did regarding their theatre. See now with what a deep pathos Mathew Arnold exclaimed: "Instead of devising a better plan of public organisation for the English theatre, the English gladly took refuge in the favourite doctrines of the mischief of State-interference, of the blessedness of leaving every man free to do as he likes, and of the impertinence of presuming to check any man's natural taste for the bathos and pressing him to relish the sublime. The people left the English theatre to take its chance. Its present impotence is the result".

Hence I say that the artists should take upon themselves the sacred task of resuscitating the music of India. By so doing, they honor Saraswathi, honor the art, honor the country, and honor, no less, their own good selves.

Are such artists wanting in our country? Surely not. Only they, like Haridas Swami of Brindavan, require a little goading, whereby hangs a tale.

One day, Akbar asked his celebrated Tansen: "Can any one in the world sing like you?" Tansen replied: "Yes; my guru, Haridas Swami of Brindavan, will even surpass me". The Emperor exclaimed: "What! can you not surpass him?" Tansen bowed his head and humbly observed: "No: I cannot surpass my guru; because, I sing whenever my Emperor commands, but he sings only when his inner voice demands. I sing to please you; but he sings to please God." Exceedingly anxious to see and hear such a great singer, Akbar hastened, along with Tansen, to Brindavan and met there Haridas Swami living in a hermitage on the sacred banks of the Jumna. Neither of them, however, dared to ask him to sing. Tansen began to play a trick, by himself trying to sing a snatch purposely with a mistake. Haridas Swami could not brook to hear a mistake, like the Tamil poet, Sītalai Chāthanar. Forthwith did he proceed to draw Tansen's attention thereto and incidentally, but quite unconsciously burst into angelic singing wherewith he electrified the two eager hearers.

Like Tansen, then, I venture to lauch into the world my *Lectures on Indian Music* only to provoke the really good artists, like Haridas Swami, to come forward with better ones and thus redeem the otherwise irredeemable art.

PLACES OF ANITQUARIAN INTEREST IN SOUTH INDIA

P. V. JAGADISA IYER

(*Continued from 448th page*)

Madura, the head-quarters of the district and the last capital of the Pāndyas, has an important temple to God Sundarēsa, who is said to have performed 64 sports in this city. In the *Pudu-mandapa* opposite to the temple, the statues of the Nāyaka chiefs of Madura together with those of their wives, are cut in relief with labels painted on them. During the reign of Vijianagara Chokkanātha-Nāyaka, the villages of Sōmanātham, Sikkalai, Puṅgankuḷam and Sīṅguḷam were in the enjoyment of the temple servants. The Palace officers levied certain taxes on these villagers. Being unable to bear the hardship they made up their minds to go in a body to commit suicide. One of them actually got up the tower, fell down and died. On this the people assembled at the temple to guard its four gates. The officers-in-charge of the fort and others met together and summoned the assembled people and the bearers of the God and declared that the four villages enjoyed by the latter were, as usual, free of all taxes. The imposition of additional taxes should have driven the servants and the temple to seek redress by committing suicide, when in A.D. 1710 people were already much oppressed by a terrible famine.

Madura was the seat of the later Pāṇḍyas. At present no trace of the fort and palace of the Pāndyas is visible. The palace of the Nāyak kings as well as parts of queen Maṅgammāl's are available. The temple of Sundarēsa is the most important. The 64 sports that this deity indulged in are painted over the walls around the holy tank within the temple. In the *mandapa* in front of the temple named *Pudu-mandapa* are the statues of Nāik kings as well as well-executed figures of various Gods on the stone pillars. The construction of the *Kambattadi-mandapam* within the temple, having a number of sculptured pillars representing scenes from the *Purānas*, is attributed to Vīrappa-Nāyaka in A.D. 1583—84. The Vandiyūr Tank at a distance of about 2 miles on the east has a beautiful island in its centre and the big Vināyaka, now in the Sundarēsa temple, is said to have been found, when this tank was excavated.

Paluvur, in Uḍaiyārpāḷayam Taluk of the Trichinopoly District, has in it an ancient Siva Temple, which has been sung by Saint

Sambandar. This place seems to have been the head-quarters of the chief of a clan called "*Paḻavattaraiyars*", of whom a few members are mentioned in the lithic records of the temple. One of them had given his daughter in marriage to the Chōḻa King Parānthaka I. He is named a Keraḻa Rāja, which is consistent with the hymn Sambandar had sung about the God of this place, as worshipped by Malayāḻa Brāhmins. It may be interesting to note in this connection what sort of relationship the local chieftains of this place had with the West Coast, to influence the Malayāḻa-Brāhmins worshipping the God in this place from such an early date. The Paśupathīswara temple here, seems to have been put up by Paḻavatharaiyar Kandan-Maravanār who also helped Chōḻa King Parānthaka I in fighting against the combined forces of the Pāṇḍya and the Ceylonese in a battle.

A water-lift for baling out water for the use of cattle from the well intended for the sacred bath for the God and another water-lift to water the gardens adjoining the wall at Tiruvēṅgaippunankāḍu were introduced during the days of a Chōḻa King. A big assembly is said to have existed during the days of Chōḻa King Kulōttunga. Grant of land was made for offerings to God on the day of "*Uttarāyana-Saṅkrānti*" and for offerings to God Ganapathi on the day of Thiruvōnam in the month of Panguni. One Alayūrch-chakkai enacted three scenes of the *Sākkai-kūthu* (Dance) on the "*Asvathi*-day" of the festivals in the month of Arpasi. An agreement relating to social conduct was entered into among the *Valaṅgai* and *Idaṅgai* sets of some of the villages near by, which were situated in the northern bank of Cāuvēry.

Avadaiyarkoil, in Pattukottai Taluk of the Tanjore District, is a sacred place for the Saivaites of South India, on account of the association with Saint Mānikkavāchaka, whom the presiding deity of the Temple here is said to have accepted as a fit disciple for the spiritualisation. The ancient name for this place is *Tirupperundurai*. Mānickkavāchakar spent sums of the state revenues entrusted to him as Prime Minister of the Pāṇḍya King of Madura in improving this temple. The stone eaves of the hall in this temple is a very fine piece of architectural work.

The Temple faces the south and figures of the Linga and the Goddess are absent in the sanctums, and the usual worship is made to the pedestals, where these images would have been ordinarily installed; also the attendant images, such as the Bull and Chandisvara are also absent! Why this temple is not built in confirmity

with the cannons on the subject and also the institution of worship to the pedestals instead of the sculptures form the subject for research work. Mānikkavāchakar's image installed in a separate shrine in the temple is the recipient of the great honours and during the annual festival the image is carried in procession on the appropriate vehicles each day. The place of Natarāja in other places is given to Mānickkavāchakar in this temple.

In epigraphs available in this temple the place is called *Pavithra Mānikka-chatturvēthi Mangalam.* In A.D. 1602 endowments were made for conducting the "*Guru-Pūja*" in the temple to Vāmadēva Pandāram, who was doing the repairs of this temple.

The entrance into the *Mandapa* of the Central Shrine of the Gajēndra Perumāl Temple seems to have been put up during the twelfth century by Perumāḷ Dēvarpirān and others.

Sembiyanmahadevi, Negapatam Taluk, Tanjore District, is on the southern bank of the Cāuvēry. The place was founded by Sembian Mahādēvi, the widowed queen of Gaṇḍarāditya and mother of Uttama-Chōḷa. A number of queens of Uttama-Chōḷa made gifts of money for conducting services in the temple here on the day of "*Kēṭṭai*-asterism" in the month of *Chittarai* every year, which was the birth day of their pious mother-in-law. Widowed early in life and with an infant son who could not succeed immediately to the Chōḷa throne after the death of his father, Gaṇḍarāditya, Sembiyan Mahādēvi appears to have developed a devout turn of mind and to have spent large sums of money in renovating ruined temples and constructing new ones in stone. The earliest of the buildings erected by her appears to have been the Temple at Kōnērirājapuram in the Māyavaram Taluk of the Tanjore District, which was rebuilt in stone before the 7th year of the reign of their son Uttama-Chōḷa (976 A.D) and named after her deceased husband Gaṇḍarāditya, whose figure stands sculptured on the wall of the temple worshipping the central deity. Her benefactions gave a great impetus to the growth of temple architecture during the reign of her successors in the Chōḷa throne. She purchased lands from two local ladies, a daughter and a mother who had respectively the right of disposal over the lands devolved upon them by the latter's husband, for the maintenance of the sacred bath on the opening day of every month and for feeding a hundred Brāhmins on the "*Uttarāyana*" and the "*Dakshināyana*" days of the year.

There is a mention of a road by name "Vikramachōlavīthi" A committee to supervise the temple affairs was formed and a

detailed list of the several ornaments presented to the temple was prepared by Sembiyan Mahādevi. The assembly of the village decided to hold their meetings only in the day time, since the night meetings consumed oil in excess of the quantity sanctioned for the lighting of the lamps and not to re-elect the old members for the assembly until after five years.

Dharmavaram in Anantapur district, owes its founding and the construction of the fort there to Kriyāsakti oḍaiyār, the famous religious teacher and minister of the first Vijayanagar Kings. The system of irrigation by tanks fed by canals from the river Chitravathi —tributary of the Pennār seems to have been first effected during this period. Several tanks in and around this Dharmāvaram are called after this Kriyāsakti odaiyār, whom tradition also connects with chikka-odaiyār, a prince of Royal family. The latter's mother is said to have accompanied them while effecting these public works. She died at a certain village in the taluk of Dharmāvaram, which was consequently renamed Mēdapuram in memory of this queen Mēdāmbā. A stone is planted in this village as marking the place where this royal lady was buried.

In 1529 A.D. the prevalence of members of wandering street-acrobats is made mention of in Epigraphs and the members of this caste entered into an agreement that they would not hold their performances in these villages and contains an imprecation against any members of this caste who acted against this pledge. During the reign of Achyutarāya, the taxes on artisan castes were remitted on account of the levy of which they were leaving their places and emigrating to other districts. The community affected by the tax migrated from Kanaganipalle-Sīma to Pākāla and Kundiripi-Sīmas, places which do not lie very far from each other thus showing that there was considerable divergence from province to province in the matter of special taxation under the Vijayanagar Kings. King Sadāsivarāya granted remission of taxes on barbers. Several of the inscriptions recording this remission have the figures in the barber's instruments like the razor, strop, mirror and scissors engraved in them.

Aranthangi, in the District of Tanjore, was the head-quarters of a small principality lasting nearly for two centuries from the beginning of 15th century, and after having risen to prominence under its able ruler Ponnambalanātha Thondaimān (1514–69 A.D.), was finally absorbed in the newly partitioned dominions of the Sēthupathi's of Rāmnād in the early part of 17th century A.D. These

Tondaimāns of Arantangi seem to have had no relationship with the Tondaimāns of Puducottah.

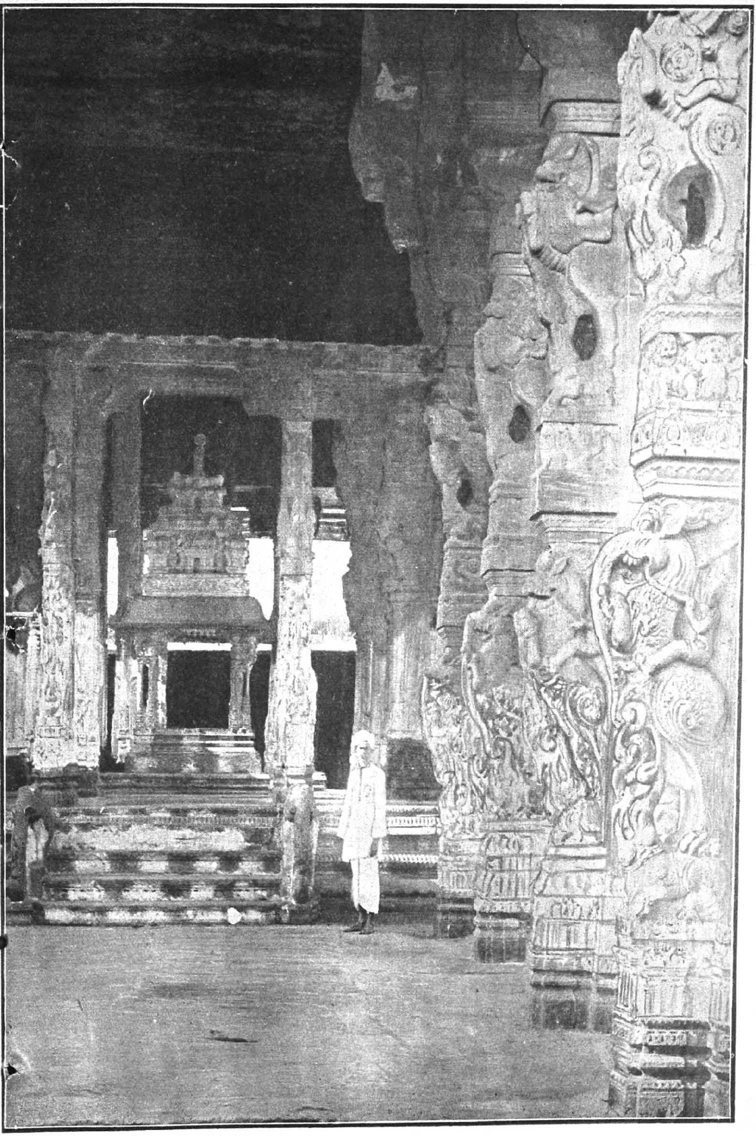
Tiruvaduthurai, in Māyavaram taluk, Tanjore District, is a place of high religious importance. It has much connection with the Saivite saint Tirumūlar. There is an important Saivaite *Mutt* here, dating from very early period. One of the halls within the temple went by the name "Tiruchchirrambala-Velaikkāran-Mandapa." For the daily feeding of the *Āndār* of the "Pañchanedi Vānan-Madam" situated in the street adjoining the temple and the maintenance of a theatre within the temple, grants were made. Certain lands belonging to the temple of Vikramasōlēswara were transferred to that of Tirumāḷigai Subramanyaswāmi situated in the street, Vikramachōla Tiru Veedi" at Tiruvāduthurai during the time of Rājarāja Dēva. King Vikrama Chōla set apart certain lands for feeding Brāhmins, ascetics and the destitute in a feeding-house in this place.

A hall to the north of the temple went by the name "Ulagaḷandān," and in it the village-assembly met to transact business. In one of the epigraphs in the temple is a list of the gold and silver vessels and ornaments and also images of some deities, presented to the temple on various occasions. Eḻuvan Sandirādittan of Varampusal constructed a tier of the temple and Nakkan Vannattadigal, a maid-servant of the palace, another tier. During the time of King Rājēndra Chōḷa, the priests of the temple agreed to get daily three pots of water from the river Kāvēri for the sacred-bath during the three services of the god in the temple. A list of the different metallic images of the deities with their measurements in the temple at Sattanūr *alias* Abayāsraya-Chadurvēdimangalam is found in an inscription in this temple. The assembly of Sāttanūr met in a hall named "Chatusālai" and decided to have enacted the seven parts of the dance—'*Āryakūttu*' on the festival day in the month of Purattāsi.

By the side of a standing figure in a worshipping attitude with the joined palms raised above the head is a figure of Iḷaiya Tiru-nāvukkarasar and a figure of Kaṟṟaḷippichchar is in front of the central Linga, with hands placed close to the chest in a worshipping attitude. Another standing figure in an attitude of worshipping a linga in front is named Ambalavan Tiruvisalūr *alias* Tirunāvukkari-yan. The central shrine is said to have been renewed by a certain Pallava-Mahārāyar, Dāman Amalan *alias* Namasivāyan of Siṟṟādi is

sculptured in a standing attitude worshipping a linga in front. In *muṭṭs* designated "Tiruvilavitankan," "Nārppatu ennāyiravan Maḍam," and "Pramānavāchakan Madam," and "Munniṟṟirupattu Nālvan" feeding the devotees and asceties was done. The theatre in this temple went by the name "Nānāvida-nātakasālai." The *maṇḍapa* in front of the central shrine was built by Sankaradēvan of Ilaṅgārikuḍi. Drama and dancing in this temple formed an adjunct to the other performances in the temple. When the themes from the Sanskrit *Purānas—Āryakūttu* was enacted on the festival day in the month of Puraṭṭāsi, there was a regular supply of rice-flour, betel canes and arecanuts, ghee for mixing collyrium and turmeric. The theatre was intended for different kinds of amusements. The management of their temple, now under the control of the Paṇḍāra-sānnithis of the *Mutt* at this place, seems to have been vested during the time of king Rājarāja I of the head of the *mutt* at Tiru-vaiyāru near Tanjore. The grant to this temple was omitted by mistake. Some of the residents of this village waited on a deputation on King Krishnadēvarāya at Vijianagar and got the order ratified.

(*To be continued*)



Tirumalarāya-Maṇṭapam (Front or North View) in Śrī Vēṅkaṭēśvara's Temple.

MATHEMATICS OF LAGAKRIYA

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In the last chapter of Kedarabhatta's *Vṛtta-ratnākara* are dealt with what are known as *chandah-pratyayās*. They are *prastāra, nashṭa, uddishṭa, lagakriyā, sankhyāna* and *kshētra*. Of these, *prastāra* is the most important. It is a method to find out, in a given *chandas*, (1) the total number of *vṛttams* and (2) the nature of each *vṛttam* as determined by the number and positions of *gurus* (long) and *laghus* (short) therein. In the other *pratyayas* are given shortest methods (without a recourse to *prastāra*) to find out, in a chandas, the total number of *vṛttams*; or the order of a given *vṛttam*; or given the order, its nature, with the positions of *laghus* and *gurus* therein; or the numbers of *vṛttams*, say, with no *guru*, 1,-2,-3, etc., *gurus* or *laghus*; and so on. The exercises furnish a sort of mathematical recreations. The chapter is generally left out in the ordinary courses of study; if studied at all, the rules given therein for each of the *pratyayas*, which are more or less in the nature of formulæ, are simply memorised and sought to be applied to certain illustrations. The how of the formulæ does not seem to trouble either the teacher or the taught, and the chapter is closed as having been understood.

But a little reflection on the form of the *prastāra* will easily explain the formula relating to *nashṭa, uddishṭa,* and *sankhyāna.* Certain salient points connected with *prastāra* generally escape notice, since they are not explicitly touched upon in any of the commentaries of the text. They are here worth noting. In the *prastāra* of *a chandas* each horizontal line of *gurus* and *laghus* shows a *vṛttam* of the *chandas.* But the vertical columns tell a different tale: in the first column the *gurus* and the *laghus* alternate singly; in the second, they alternate by two's; in the third, by four's; in the fourth, by eight's; and so on, the numbers are doubled in the successive vertical columns. This simple fact of the successive doubling of the alternating *gurus* and *laghus* in the vertical columns underlies the rules for finding out a *nashṭa* or an *uddishṭa.* The rules themselves are.

(1) नष्टस्य यो भवेदङ्कस्तस्यार्धेऽर्धे समे च लः ।
विषमे चैकमादाय तदर्धेऽर्धे गुरुर्भवेत् ॥

(2) उद्दिष्टं द्विगुणानाद्यादुपर्यङ्कान् समालिखेत् ।
लघुस्था येतु तत्राङ्कास्तैस्सैकैर्मिश्रितैर्भवेत् ॥

The first shows the method of arriving at a vṛttam, given its *prastāra*; while the second helps to arrive at the order, given the vṛttam. In the first, the number showing the order of the vṛttam is required to be sucessively halved, until the required number of the *chandas* is arrived at. The successive halves of the given number are, in other words, a half, a fourth, an eighth, a sixteenth etc of the given number. Why this division is to be made will be clear from the nature of the successive vertical columns already explained. In the first column every odd place is that of a *guru*, and even place of a *laghu*; in the second column 2 *gurus* and 2 *laghus* alternate; in the third 4 *gurus* and 4 *laghus* alternate; and so on for the rest. Hence the rule.

The *uddishṭa* also is based upon this order. Say, if the 5th letter of the given *vṛttam* happens to be a *laghu*, the *vṛttam* can lie only after the 16th order, for in this column the first 16 are *gurus* and the next 16 only are *laghus*. Therefore 16 rows are to be eliminated before we can have a *laghu* in the 5th place. The numbers to be so eliminated are therefore those that are marked over the *laghus*. The *unity* to be added at the end shows the next place after elimination.

We have so for occupied with the simpler problems by way of introduction. We shall now proceed to the major problem, the *Lagakriya.* Its rules are

वर्णान्वृत्तभवान् सैकानौत्तराधर्यतस्स्थितान् ।
एकादिक्रमशश्चैतानुपर्युपरि निक्षिपेत् ॥
उपान्ततो निवर्तेत त्यजन्नेकैकमूर्ध्वतः ।
उपर्याद्याद्गुरोरेवमेकद्व्यादिलगक्रिया ॥

So as to make the instructions clear we shall only paraphrase the text. Mark a vertical column with as many spaces marked off in it as are the number of syllables in the given *chandas* increased by unity. Fill up the spaces with unit digits. In the 2nd, 3rd etc vertical columns let the spaces be one less than in the previous column. (त्यजन्नेकैकमूर्ध्वतः) Fill the spaces in the 2nd column, from bottom, with natural numbers beginning from unity. (It will be seen that the successive numbers of the second column are got by adding their respective next lower numbers in the column to those of the first column diagonally placed with them (उपान्त्य numbers of the previous column). Repeating the process for the 3rd, the 4th and other vertical columns, we have the *lagakriyā* for the given

chandas. Reading diagonally at the right end we have the numbers showing, in the given *chandas,* the vṛttams with no *gurus,* one *guru,* two *gurus* etc.

The terms used in the text औत्तराधर्यतः स्थितान्, ऊर्ध्वतः etc relate only to a diagonal reading of the results. There can be other arrangements like a horizontal or a vertical reading, as will be shown below. The terms in text showing directions are to be correspondingly modified in order that such readings may be provided for.

The rule will be clear from an illustration. Let us, say, take *anushṭup lagakriyā.* There are eight syllables in a line ; the first vertical column should have nine spaces each filled up with the unit digit. In the second column there will be eight spaces only. In the lowest space

1								
1	8							
1	7	28						
1	6	21	56					
1	5	15	35	70				
1	4	10	20	35	56			
1	3	6	10	15	21	28		
1	2	3	4	5	6	7	8	
1	1	1	1	1	1	1	1	1

put unity. Add this to the diagonally opposite number of the first column (the उपान्त्यसंख्या) and put the result in the 2nd space of the column. Repeat the process until the column is filled. In the 3rd, 4th, 5th, etc., columns too begin the bottom with unity and fill up the remaining spaces with the help of the respective उपान्त्य figures of their previous columns. Thus the *Laga kriyā* is complete, as shown in the figure. The extreme diagonal of the right-angular block gives the necessary readings for the *anushṭup chandas.* The No. of Vṛttams in this *chandas* with no *gurus,* 1, 2, 3, 4,..... 8 *gurus* are respectively 1, 8, 28, 56, 70, 56, 28, 8, and 1. The next diagonal

reading gives the same for *ushnik* chandas; and soon for all the lower *chandas* of 6, 5, 4, 3, 2, and 1 syllables per line. The sum of the diagonal numbers in each case gives the total number of vṛttams in the *chandas* concerned.

Now, having the diagonal reading in mind, let us see once again the process by which the numbers of the several columns were filled up. Let us take for example the No. 56 of the sixth vertical column. We got it by adding its next lower No. 21 to the उपान्त्य No. 35 of the fifth column.

Remembering the diagonal reading of the results, we see at once that the 21 and 35 are the 3rd the 4th results of *ushnik chandas*, and that their combination gives the 4th result of the next higher *chandas anushṭup*. Generalising we get that the *rth* result of a *chandas* is the sum of the *rth* and the $(r-1)$th result of the next lower *chandas*.

Again, the No. of *vṛttams* with one *guru*, 2, 3, etc., *gurus* of a given *chandas* are nothing but "Combinations" of a given number taken r at a time. Now applying this mathematical language to our illustration, the equation (with its full significance) is

viz $56=21+35$ reduces itself to

${}_8C_3={}_7C_2+{}_7C_3$ or generally ${}_nC_r={}_{n-1}C_r+{}_{n-1}C_{r-1}$

In any text book on Algebra, the first farmulae dealing with Permutatious and combinations are given as

$$nPr=n(n-1)(n-2)(n-3)\ldots\ldots(n-r+1) \text{ to } r \text{ factors.}$$

$$\text{and } nCr=\frac{nPr}{\underline{|r}}=\frac{n(n-1)(n-2)(n-3)\ldots\ldots n-r+1}{1.2.3.4.5\ldots\ldots r}$$

$$\text{Now } {}_{n-1}C_r+{}_{n-1}C_{r-1}=\frac{(n-1)(n-2)(n-3)\ldots\ldots(n-r)}{1.2.3.4.5\ldots\ldots r}$$

$$+\frac{(n-1)(n-2)(n-3)\ldots\ldots(n-r+1)}{1.2.3.4.5\ldots\ldots(r-1)}$$

$$=\frac{(n-1)(n-2)(n-3)\ldots\ldots(n-r)+(n-1)(n-2)\ldots(n-r+1)r}{1.2.3.4.5\ldots\ldots r}$$

$$=\frac{(n-1)(n-2)(n-3)\ldots\ldots(n-r+1)(n-r+r)}{1.2.3.4.5\ldots\ldots r}$$

$$=\frac{n(n-1)(n-2)\ldots\ldots(n-r+1)}{\underline{|r}}$$

$$=nCr$$

Hence the texual rule.

We can make it look more eligant by providing for a horizontal reading of the result.

		Total.
Ukta :	1, 1	2
Atyukta :	1, 2, 1	4
Madhrya :	1, 3, 3, 1	8
Pratishṭha :	1, 4, 6, 4, 1	16
Supratishṭa :	1, 5, 10, 10, 5, 1	32
Cayatri :	1, 6, 15, 20, 15, 6, 1... ...	64
Ushṇik :	1, 7, 21, 35, 35, 21, 7, 1 ...	128
Anushṭup :	1, 8, 28, 56, 70, 56, 28, 8, 1 ...	256

To find the total number of vṛttams in a given *chandas*, there are two methods suggested in the text ; and they are

लगक्रियाङ्कसंदोहे भवेत् संख्या विमिश्रिते ।
उद्दिष्टाङ्कसमाहारस्सैको वा जनयेदिमाम् ॥

The total of *logakriyā* numbers, or the total of *uddhishṭa* numbers increased by unity gives the total *vṛttams* in the *chandas*.

We may add one other method of find the same.

उद्दिष्टस्यान्त्यसंख्याया द्विगुणीकरणेन वा ।

Double the last *uddishṭa* number is also the total.

శ్రీమతే రామానుజాయ నమః.

శ్రీవేంకటేశ్వరోదాహరణము.

శ్రీతిరువేంగళనాథ దేవునికిఁ దాళ్లపాకయన్నమాచార్యుల కొమారుండు పెదతిరుమలాచార్యులు విన్నపముచేసిన యుదాహరణ కృతి.

శ్రీ కరుణాకరుం డగుచు జీవుల శీవులఁ బ్రోచి కాఁచుచుం ।
గైకొని లోకముల్ మనిపి కర్తయు భర్తయునై మునుల్ సురా- ।
నీకము లోకముం బొగడ నీరజజాతునితాత యైనసు- ।
శ్లోకుఁడు వేంకటేశ్వరుఁడు చూడంగ నొప్పెడు బ్రహ్మ మింతయున్ ॥ ౧

కళిక ॥ మఱియు నెఱుకల కెల్ల నెల్లగు మహితజన కల్పభూజము ।
మెఱుపు లొఱపులుఁ జెలఁగు వెలుఁగుల మించుమించుల మొదలితేజము ।
మడుఁగు వెడలని చిలువచెలువము మాయఁ జేయుమహానుభావుఁడు ।
జడధినడుమను దెరువు విరివిగ జరపి పఱపిన దేవదేవుఁడు ।
కరము లురలగ బాణుప్రాణముఁ గాఁచి యేఁచిననాఁటి నేర్పరి ।
సొరిదిబిరుదుల యసురవిసరము స్రుక్కఁ ద్రొక్కినవేల్పుఁదీపఱి ।
పడగు లడరెడుశయ్య నెయ్యపుభామఁ బ్రేమ రమించుచెలువుఁడు ।
జడికిఁగొడుగుగఁ గేల శైలము చాటు వీటికిఁ జేయు బలువుఁడు ॥ ౨

ఉత్కళిక ॥ దురిత విరహిత గురుఁడు వేదపు । శరధి నురుతర శాస్త్రవాదపు ।
నగము సుగుణపు గుణముఁ జుట్టుచు, పొగడఁదగు సత్వమునను బట్టుచుఁ ।
గెరలి తరుసఁగ నరుదు మీఱఁగ ।
నంది పొడమిన యమృతసారము నందవనితానందపూరము । ౩

ఉ ॥ ఏటికి వేల్పులార చదలేటికిఁ బోయెద రిందు రండు కో ।
నేటికిఁ వచ్చుఁ దీర్థచయ మేఁబదిలక్షలతోడఁ గూడుచు ।
కోటియు నంచుఁ బల్కుమునికోటులమాటలు నేర్చి కీరముల్ ।
చాటుతటాటవిన్ నటన సల్పెడు వేంకటభర్తఁ గొల్చెదన్ ॥ ౪

కళిక ॥ మఱియు నెఱిఁగిన బుధుల మనసు లెనసినవాని ।
మెఱుగులకు గుఱియైన మేను పూనినవాని ।
గొల్లెతల నెల్లెడలఁ గూడిమాడినవాని ।
మల్లులను విల్లునటు మట్టి కొట్టినవానిఁ ।
జక్రమున నక్రమును జడియ నడచినవాని ।
శుక్రుఁ డొకవక్రగతి చూప జోఁపినవాని ।
వీరుఁ డగుకౌరవుని వీడనాడినవాని ।
శూరుఁ డగుసీరితో జోడు గూడినవాని ॥ ౫

ఉత్కళిక॥ మేడెములు గూడుకొని వాడలను జాడిగొని ।
పుట్టులనుఁ జుట్టులను దెట్టెలుగఁ గొట్టి చని ।
యాటలనుఁ బాటలను జోటులను మాటుకొని ।
కలసి మెలసినవానిఁ దులసి వలసినవాని ॥ ౬

ఉ॥ తీఱు నఘంబులెల్ల నిలు తీర్థమువచ్చినయంత సంపదల్ ।
మీఱు సుఖంబుగూరు మతి మిక్కుటమై శ్రుతివీథిఁ దూఱు వే ।
నూఱులు చెప్పనేల సుమనోవిభుచేఁ దిరువేంకటేశుచేఁ ।
జూఱులుగా వరంబు లిలఁ జొప్పడఁగొందము రండు మానవుల్ । ౭

కళిక॥ మఱియు వఱలుసుజనభజన మానలేనివానిచేత ।
వెఱపు మఱపు లేక జోక విడువ కడరువానిచేత ।
శ్రుతులగతుల నడువ నుడువఁ జొక్కిచిక్కువానిచేత ।
యతులమతులఁ జెలఁగి మెలఁగు నట్టిగుట్టువానిచేత ।
సగముమొగముచాయ దాయఁ జదియ నడచువానిచేతఁ ।
బాగులు మగువవలువ లొలువఁ బ్రోచి కాఁచువానిచేత ।
ఱాతి నాతిఁ జేసి వాసి అట్టుపెట్టువానిచేత ।
వాతజాతుఁ బనులఁ గొనుచు వసుధ నెసఁగువానిచేత ॥ ౮

ఉత్కళిక॥ పురము లెఱియుశర మనంగఁ బరగి దురము పురికొనంగఁ ।
బగతు లగల మిగులఁ గొట్టు నగజమగఁడు పొగడునట్టి ।
గెలుపు నిలుపు తలఁపు లెంచి బలము చలము కలిమి మించి ।
జనుల మనుపు ఘనునిచేత వనజతనుజు జనకుచేతఁ ॥ ౯

ఉ॥ భావజుతండ్రియై కుసుమబాణుని మామ మఱందియై చకో ।
రావలిమిత్రుఁ గన్నతనియల్లుఁడునై జలరాశి నాత్మమా ।
యావటపత్రశయ్య నఖిలాబ్జభవాండపుగుడ్లఁ బెట్టినం ।
చై విలసిల్లు వేంకటవిహారునకై నుతు లే నొనర్చెదన్ ॥ ౧౦

కళిక॥ మఱియును గొఱగల పుడమికి నొడికపు మగఁడై నెగడెడు నఖిలేశునకై
కఱకటి మెఱయ సృగాలునిఁ గాలునిఁ గనుఁగొనఁ బనిచినవిజితాశునకై
కన్నుల వెన్నెల యెండయు మెండుగఁ గాయఁగ జేయఁగఁ గలవిష్ణునకై
జన్నము లెన్నడు చదువుల పదవుల సరణులఁ దిరిగెడువర్ధిష్ణునకై
జగముల మగఁటిమిఁ గావఁగ బ్రోవఁగఁ జాలినయేలిక యగుమూర్తికినై
తగులమి మిగులఁ బ్రపన్నులసన్నిధిఁ దరలక మరఁగిన వరకీర్తికినై
నరులకు సురలకు ముంగిటఁ జెంగట నమ్మిన సొమ్మగు నగధీరునకై
యురమున సిరి గడుఁ జెలఁగఁగ మెలఁగెడునున్నతసన్నుతమణిహారునకై

ఉత్కళిక॥ ధారుణి భారనివారణ కలకై । శోర విహార విచార మనెడికై ।
తవమున జవమున బవిరి తిరుగుకై । దుష్ప గొని వివిధ సవిధ దానవకై ।
కసరుధిరసలిల మెసఁగ విసరికై । వసముగ సురవిసరము నేలినకై ।
లాస నివాస సతి వంద్యునకై । హాససమున్నత బుధవంద్యునకై । ౧౨

ఉ॥ కొండలవంటి సంపదలు కొం డని వేగమె త్యాగమిచ్చుచో ।
గండర గండఁడై పసిఁడికంబమునం బడగెత్తి యుల్లస ।
త్కుండలిమండలాధిపతి గోత్రవిచిత్రనివాససౌఖ్యమున్ ।
దండిగఁ గాంచు వేల్పువలనన్ సుఖ మందెద మెల్లకాలమున్ ॥ ౧౩

కళిక॥ మఱియు గుఱుతగు గుణసుమణులు గలపతివలన ।
మఱఁగు మొఱఁగులు లేనిమానవుల గతివలనఁ ।
గురువరుని గతసుతులఁ గూచున్ శూరునివలనఁ ।
బురహరునిపగతుఁ దెగఁబోరు ధీరునివలనఁ ।
గమలమునఁ దనయుఁ గనుగరుడవాహనువలన ।
నమితహితయువతితతినవ్యమోహనువలన ।
నలువనెలవవల ధ్రువునకు నొసఁగుహరివలనఁ ।
గలువచెలి చెలియలిని గలయు బిత్తరివలన ॥ ౧౪

ఉత్కళిక॥ తెఱఁగు లెఱుఁగనిబండి। విఱిగి యొఱగఁగఁ జెండి।
యుద్దిమద్దుల వ్రాల్చి। గ్రుద్ది యెద్దుల గూల్చి।
ఘాతఁ బూతనఁ దీచిన। చేత నేతులు గూర్చి।
యున్న వెన్నునివలన। నున్నతోన్నతు వలన॥ ౧౫

ఉ॥ మానిసిదిండ్ల మొత్తునెఱమంటల పిల్లలకత్తి వేల్పుఁ బెన్
బోనపుముద్ద నిద్దములపోల్పు దొలంకెడుసంకు గల్గు న।
వ్వానికి వానికి స్నుతభవానికి వేంకటశైలశృంగస।
న్మానికి భక్తసంపదభిమానికి నే శరణంచు మ్రొక్కెదన్॥ ౧౬

క॥ మఱియు నెఱయు మంత్రతంత్రమర్మధర్మకీలకునకు॥
జిఱుత యుఱుతభక్తిశక్తిఁ జెలఁగి మెలఁగుపాలకునకు।
సోమధామనూత్నరత్నసుకరమకరకుండలునకు।
సామభూమదానమానసక్తభక్తమండలునకు।
బంతి గొంతితనుజుననుజుబండి నుండుమాధవునకు।
జంతయింతి గంద మంది చక్క నొక్కుమాధవునకు।
రాజితాజికుంభికుంభరక్తసక్తభీకరునకు।
భోజరాజపుత్త్రిమైత్రిఁ బొదలి మెదలుశ్రీకరునకు॥ ౧౭

ఉత్కళిక॥ భువనసువనఫలము లలమి జననపవనబలముకలిమి।
నదలుపొదల మరగి తిరిగి చదలతుదల కరిగి పెరిగి।
రేపు మాపు మించి పొంచి। రూపు చూపి సంచరించు।
యోగరాగకీరమునకు। యాగభాగసారమునకు॥ ౧౮

ఉ॥ కోరి పదాఱువే లయినకొమ్మల నెమ్మదిఁ బెండ్లియాడియున్।
ధారుణి బ్రహ్మచారి నని తప్పక పల్కి పరీక్షితున్ మహా।
దారతఁ బ్రాణ మెత్తుచుఁ బ్రతాపము మీఱఁగ బ్రోచుమోహనా।
కారునియందు వేంకటశిఖామణియందు మనంబు నిల్పెదన్॥

కళిక॥ మఱియు శోభిగుణాభిమానియందుఁ। దఱి నాభిజనుతాభిధానియందు।
శతపత్రసమనేత్రశౌరియందు। తతచిత్రతరగోత్రధారియందు।
శతకోటిశతకోటిసారియందు। క్రతువాటిరిపుఘాటికారియందు।
భుజగేంద్రఘనసాంద్రభుజునియందు। రజనీంద్రరుద్రగోవ్రజునియందు॥

ఉత్కళిక ॥ భువియుఁ బవనంబు । దివియు భువనంబు ।
రుచులు నచరంబు । ఖచరనిచయంబు ।
నలరుబలుసొంపు । గలుగుచెలువంపు ।
ధరణిధరునందుఁ । బరమగురువందు ॥ ౨౧

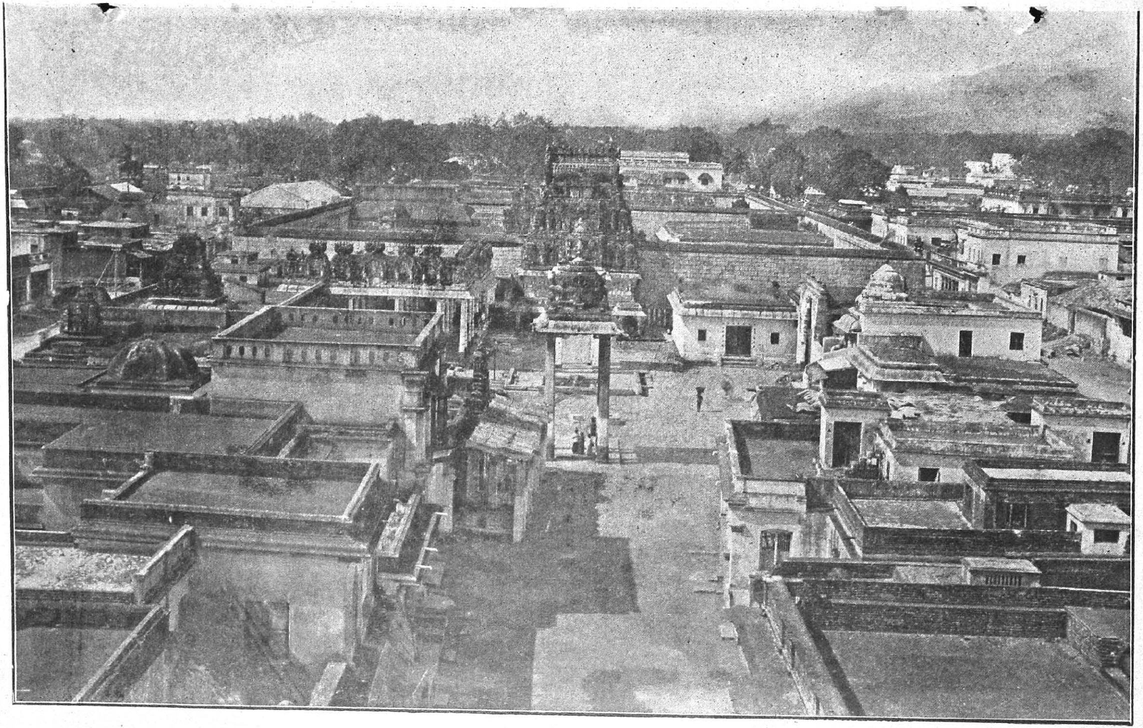
ఉ ॥ వాలిన నీప్రభావములు వర్ణన సేయఁగరావు కీలికిన్ ।
శూలికిఁ దమ్మిచూలికిని సోలికి నున్నసురాలికిం బ్రభా ।
మాలికి నాకు నెన్న వసమా యసమానగుణాఢ్యధన్యగో ।
పాలక బాలకా నిగమభాషణకీలక వేంకటేశ్వరా ॥ ౨౨

కళిక ॥ మఱియుఁ దఱచగు సిరుల మరుల కొసఁగెడుదాత ।
కఱకువిరినెఱివిఱుచు ఘనజనకజామాత ।
వెక్కసపు రక్కసుల వేఁచి కాఁచినవాఁడ ।
యుక్కడర నక్కడలియుబ్బు గిబ్బినతేఁడ ।
విదురుఁ డెదురుఁగఁ జేయువిందుపొందులజాణ ।
ముదురువెదురునఁ బాట మూట గట్టినగాణ ।
లేటి శరకోటి నెడలించి త్రుంచిన రామ ।
యేటినాఁగేటి గదియించి చించినరామ ॥ ౨౩

ఉత్కళిక ॥ ఘనవనధి యనుపాదు । నను మునుఁబలుకుఁబ్రోదు ।
లలర మొలచినమొదలు । కలిమి చలువలఁ బొదలు ।
ప్రమదసుమములఁ దొల్లి । యమరినరమావల్లిఁ ।
జెలఁగునో యెలఁదేఁటి । కలికితనముల మేటి ॥ ౨౪

శా ॥ నీ వీశుండవు నిన్నుఁ గొల్తు వరముల్ నీ చేతఁ గైకొందు నేఁ ।
గైవారం బొనరింతు నీకొఱకు సంకల్పింప నీడేఱె మ ।
త్సేవల్ నీవలనన్ మహాయశము నిల్చెన్ నీకు నీయందు ।
లక్ష్మీశవాల్లభ్యము గంటి భక్తవరదా శ్రీవేంకటాద్రీశ్వరా ॥ ౨౫

ఉ ॥ ఆరవితారకంబుగ నుదాహరణంబు రచించె భక్తవి ।
స్తారతఁ దాళ్లపాకపురశాసనుఁ డన్నయతిమ్మనార్యుఁ డిం ।
పారఁగఁ జక్రనందగదాంబుజధారికి శ్రీవధూమనో ।
హారికి వేంకటాచలవిహారికి శౌరికి నంకితంబుగాన్ ॥ ౨౬



General View of Śrī Gōvindarāja's Temple.

DEVASTHANAMS NOTES

I. A MEMORIAL.

BY A. C. SRINIVASACHARI, B.A., B.L., ADVOCATE,

363, ESPLANADE ROW, MADRAS.

To

HIS EXCELLENCY LIEUT., COL. RT. HON'BLE
SIR GEORGE FREDERIC STANLEY, P.C., G.C.I.E., G.M.C.,
GOVERNOR OF MADRAS PRESIDENCY,

MAY IT PLEASE YOUR EXCELLENCY

That the undersigned may submit the following regarding the TIRUMALAI TIRUPATI DEVASTHANAM'S BILL for favour of your Excellency's favourable consideration:

1. I am a **monthly visitor** to the Holiest Shrine of All-India fame at Tirumalai (Tirupathi Hills) and I offer a portion of my income to the said Temple. **My personal knowledge of the management of the said Temple and my interest therein is better than any of the other Worshippers. I am a thoroughly disinterested person** and in fact, I have never seen the present Vicharanakartha (Mahant Sri Prayaga Dossji Varu). There has been no kind of correspondence or connection between him and me so far and I have no favour to seek from the Mahant. I further feel proud to say that I am a zealously-loyal subject of His Majesty the King Emperor and have detested in thought, word and deed in strong measures all movements and organisations that tend to be disloyal to the British Crown. In submitting this appeal to Your Excellency, I do so as Worshipper for myself and in the interests of a large number of the Hindu Worshippers of the Temple.

2. **In my humble submission, there is everything praiseworthy of the present Mahant, the whole administration moving with systematic and unique efficiency. It is further a progressive improvement from year to year.**

3. **Quite apart from the present Bill being ultra-vires of the powers of Legislature, the same is an unjust trespass on the rights and privileges of the Mahant and strongly opposed to the opinion and the feelings of the vast majority of the Worshippers.** I may be allowed to submit that the wise and just Government of His Majesty under your Excellency's charge ought to dismiss the present Bill for the change of the management of the Temple, not only in the interests of All-India Worshippers of the said Shrine but also in the interests of the continued good relationship between the King and his loyal subjects. There does not appear to be any doubt that the Bill is the outcome of interested political brains in the Legislative

Council encouraged by a section of the local public who do not appear to be well-disposed towards the Mahant personally.

4. **A change ought not to be encouraged merely for the fancy of introducing a change.** Specific charges, if any, ought to be framed against the Mahant. the latter given an opportunity to explain and vindicate himself and then dealt with according to law by competent Courts of Justice. If legal proceedings or their results do not and would not serve the purpose of persons who have any grievance against the Mahant, the **powers of the Legislature ought not to be improperly invoked and abused. Legislative interference in matters affecting the religious affairs of the Hindus is intolerable.**

5. **In my humble opinion, the proposed body of management will be more of the nature of a debating society with factions again in itself and a more expensive one, without corresponding improvement either to the Temple or advantage to its Worshippers.**

6. I therefore crave leave of Your Excellency to add my humble voice of strong protest against the present Bill not only for myself but in the interests of a large number of Worshippers and I humbly pray that your Excellency would, after due consideration, **reject sanction to the Bill in whole.**

I beg to remain,
Your Excellency's most Loyal and humble
subject and a devoted Worshipper
of the Holy Shrine at Tirumalai,
(Sd.) A. C. SRINIVASACHARI.

MADRAS,
21st Feb. 1933.

II. THE TIRUPATI DEVASTHANAMS BILL.

Sir,—Now that the matter is not yet finally disposed by His Excellency the Governor and a Cabinet Meeting is said to be called for, I am submitting a few suggestions on the matter which has already been discussed in the papers by several persons on the aspects of the subject, viz., how the public had no time whatever to consider the report of the Select Committee and how it was rushed through at the last sessions of the Council and how the several provisions therein are very defective and also about the controversy on the question of "Cypres Doctrine". I propose to deal only with two questions, firstly, upon the justice and the propriety not to speak of the legality of interfering with vested right of the present trustee of the institution viz., Sri Mahant of Sri Hathiramji Mutt, Tirupati, and secondly how consistent with the position of the Mahant of Hathiramji Mutt as a Trustee of the said Devasthanams

sufficient safe-guards could be made even by the legislature for the effective administration of the said Devasthanams.

It is now a matter of common knowledge that under the grant to the Mahant of Sri Hathiramji Mutt in 1843 by His Excellency the Governor of Madras, pursuant to a despatch of the year 1811 from the Court of Directors the management was transferred to the then Mahant and his successors in office and how an agreement or Karar-nama was given in return by the then Mahant agreeing to manage the institution in accordance with terms of the Sannath binding himself and successors also to observe the terms thereof for ever.

Prior to the establishment of British Government the management of the instution was directly under the rulers of the country for the time being and after the advent of the British, the management passed into the hands of the East India Company on its obtaining territorial sovereignty over the place. This right of the Mahant under the Sannath granted by the Sovereign is a civil right of a subject to property granted by the Sovereign which like any other rights of the subject must be protected by the Sovereign. It is too well known that it is the fundamental principle of British justice and British jurisprudence that for the allegiance of the subject to the Crown, the Crown in its turn protects the subject in the enjoyment of his rights to property.

I doubt very much if such a right can be taken away by any one except the Sovereign himself. Assuming for a moment the Sovereign though he may have such a power will exercise in a manner which would deprive the subject of his right without any justification whatever. The powers of the Indian legislature and of the local legislatures as defined in the Government of India Act, are subject to this limitation, viz., it should not affect "any part of the unwritten laws or constitution of the British Empire whereon may depend in any degree the allegiance of any person to the crown."

The Government of India Act also protects the rights of the subject in respect of even assurances and engagements by the East India Company and unless it is an "act of State" which cannot be applied to subjects owing allegiance, there can be no justification even for a Sovereign to take away the rights of the subjects which are granted by the Sovereign himself absolutely and for ever, so long as the terms of the grant are adhered to and followed by the grantee. While this is the position, it will be clear to every one that the present bill so far as it practically takes away the powers of Sri Mahant as Vicharanakartha of the said Devasthanams is clearly opposed not only to justice but also to the fundamental principles of

SL M09 216, N32 N33.1.7 143709.

British constitution itself and it is only for safeguarding such interference by the Indian legislatures that His Excellency as representing the Sovereign has got full discretion under Section 81 of the Government of India Act, either to grant or withhold his assent to the bill, corresponding to the Royal Assent and Right to Veto, of the Crown in relation to Parliament.

In the statement of objects and reasons for the bill when it was first introduced in the Council, the object was said to be to provide for an "efficient supervising agency" and that the existing scheme framed by the Privy Council was found in practice to be defective in many respects. On the other hand it was tacitly acknowledged so far as the present Mahant is concerned that "he possesses high administrative ability required for the management of the affairs of the Devasthanams though it was suggested it will not always be possible to find a suitable desciple at all times. If this were so, whatever may be expediency "to provide for the better administration and governance of the said Devasthanams", there could be no necessity or expediency to take away the rights of the present Mahant as the Vicharanakartha of the said Devasthanams and any legislation that may be necessary in the interests of better administration of the institutions must be on lines which while recognising the Mahant as the Vicharanakartha of the institution in whom the property shall vest, shall make adequate provisions to make up whatever defects there might be in the schemes already framed for the temples and to ensure the safety of the Devasthanams and its properties. It cannot be pretended that it is impossible to draft legislation in such a manner that, consistent with the position of the Mahant as the Vicharanakartha, adequate provisions are also made for the better administration of the Devasthanams.

What may happen to the Mahant to-day may happen to several other Mathathipathis to-morrow as was actually suggested by certain members of the Council in the closing stages of the debate on this bill and the principle underlying this legislation is one affecting every subject of the British Empire, and what may happen to Mathathipathis may equally happen to several private individuals with respect to their private rights also.

May it not therefore be rightfully hoped that His Excellency the Governor will withhold his assent to the present bill which impairs the fundamental rights of a subject who under the constitution is entitled for protection at the hands of the Crown.

Hindu—Jan. 25, 1933. ALLEGIANCE.

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